No. 3 June 1983

IMAGINE™

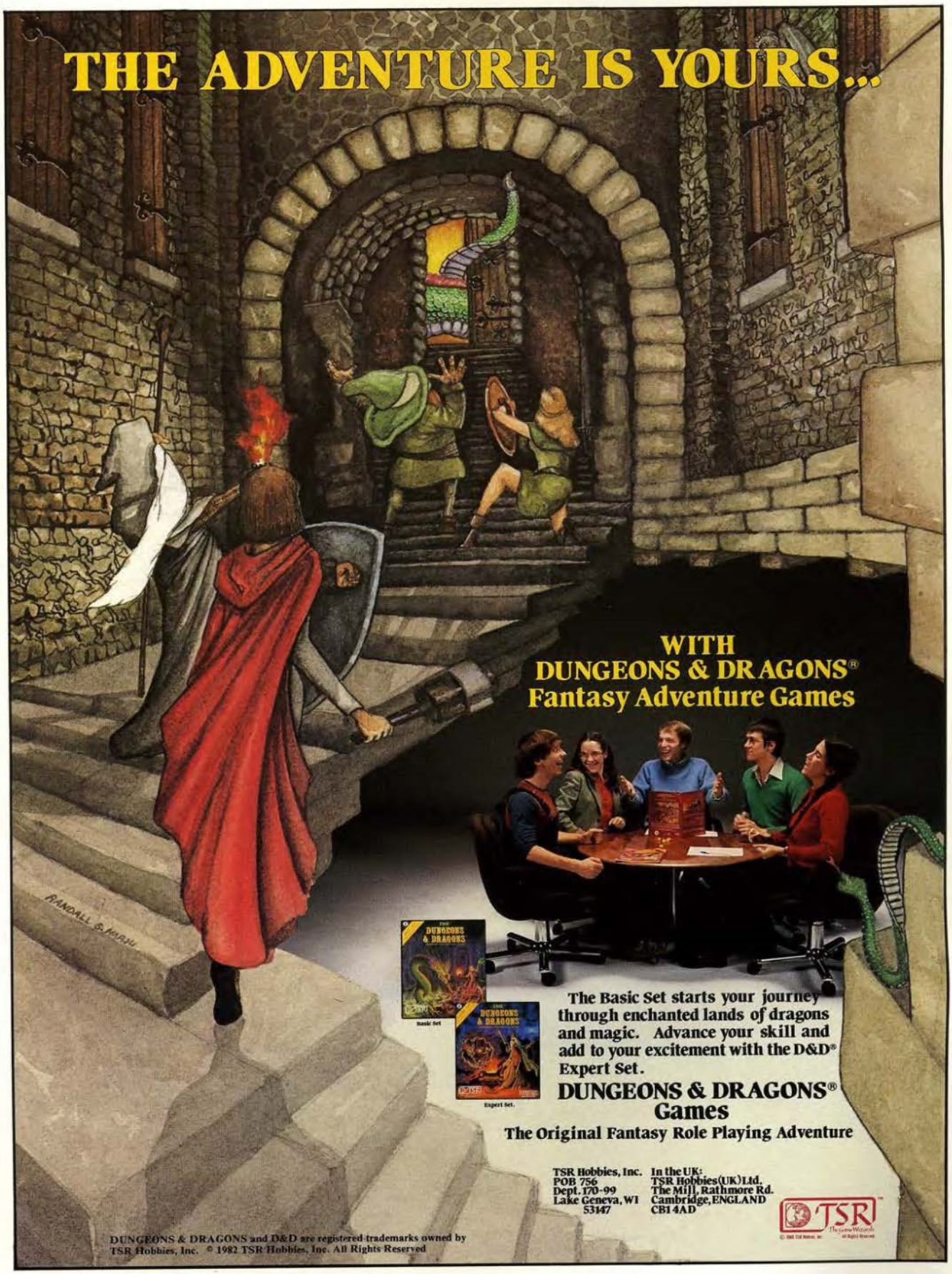
Adventure Games Magazine

£1.00

- ★ Adventure fiction
- ★ Basic or Advanced?
- ★ Home computer games
- ★ Reviews, news and regular features

A Box for the Margrave an AD&D™ adventure

THE ADVENTURE IS YOURS...



WITH DUNGEONS & DRAGONS® Fantasy Adventure Games

Basic Set

Expert Set.

The Basic Set starts your journey through enchanted lands of dragons and magic. Advance your skill and add to your excitement with the D&D® Expert Set.

DUNGEONS & DRAGONS® Games

The Original Fantasy Role Playing Adventure

TSR Hobbies, Inc.
POB 756
Dept. 170-99
Lake Geneva, WI
53147

In the UK:
TSR Hobbies (UK) Ltd.
The Mill, Rathmore Rd.
Cambridge, ENGLAND
CB1 4AD

TSR
The Game Wizards

DUNGEONS & DRAGONS and D&D are registered trademarks owned by TSR Hobbies, Inc. © 1982 TSR Hobbies, Inc. All Rights Reserved

IMAGINE™

No. 3. June 1983.

Published by TSR Hobbies (UK) Ltd.

Publisher ..... **Don Turnbull**
Editor ..... Keith Thomson
Assistant Editor ... Paul Cockburn
Editorial Assistant..... Kim Daniel
Art Supervisor ..... Philip Kaye

This month's contributing artists:

Richard Clifton-Dey — Paul Ruiz
Ian Williamson — Shoo Rayner
Jeremy Goodwin — Pete Young

IMAGINE™ Magazine is published monthly by TSR Hobbies (UK) Ltd., The Mill, Rathmore Road, CAMBRIDGE CB1 4AD. Telephone: 0223 212517. Telex: 818761.

IMAGINE Magazine is available from all good hobby shops and newsagents. It is also available direct from the publisher by individual subscription. The subscription rate is £12 for twelve issues.

Back issues of IMAGINE Magazine, where still available, can be bought directly from the publisher for the price of £1.50 (inc. postage and packing). Payment must accompany all orders. If one or more issues in an order are out of print, a credit note will be substituted which may be exchanged for cash or merchandise from the publisher.

The issue of expiration for each subscription will be printed on the subscriber's mailing label. Changes of address must be notified to the publisher at least 30 days before the effective change to ensure uninterrupted delivery.

All material published in IMAGINE Magazine becomes the exclusive property of the publisher prior to publication, unless special arrangements are made to the contrary in writing.

IMAGINE Magazine welcomes unsolicited submissions of written material and artwork at all times. However, no submissions will be returned unless accompanied by a stamped, self-addressed envelope of sufficient size. Under no circumstances will the publisher accept responsibility for any such submissions. Published material will be paid for.

IMAGINE is a registered trade mark for the IMAGINE Adventure Games Magazine. All rights on the publication of this magazine are reserved, and nothing may be reproduced in whole or in part without the written consent of the publisher. Copyright © 1983 by TSR Hobbies (UK) Ltd.

IMAGINE Magazine gratefully acknowledges the support offered by its sister publication, DRAGON™ Magazine, published by our parent company TSR Inc., PO Box 756, Lake Geneva, Wisconsin 53147, USA. Articles appearing in IMAGINE Magazine may have previously appeared in that publication.

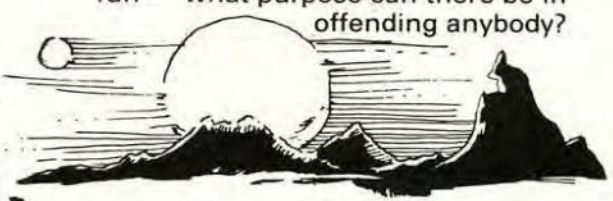
Editorial

The adventure gaming fraternity embraces many different kinds of people, and many different types of gaming. Take two extremes as evidenced by the pages of this very magazine. There are those for whom gaming, by circumstance or by choice, is a very solitary activity. Computer gaming, or at least the home micro end of the market, obviously tends toward a solo approach; you plug in, switch on and it's you against the machine. Solo wargaming and the advent of the solo AD&D™ module M1 **Blizzard Pass** are other aspects of the same activity.

At the other end of the scale, over 400 people descended on GamesFair '83 at the end of March, and many others pile into Gamesday, Dragonmeet and other conventions. The mailbags of fanzines and events like the Hobbymeets give further examples of the natural desire of most gamers to get together and discuss their hobby, politics, music, films — you name it, and gamers will offer an opinion on it.

When people offer an opinion on IMAGINE™ magazine, we are delighted. If nothing else it shows we are having an impact. When the letter shows praise, we are even more pleased, naturally enough. When it shows criticism we listen and try to learn. We hope that this will always mean that IMAGINE magazine will grow and develop with its audience.

But some things are with us always. A few people will, on occasion, complain about something they term 'censorship'. By this they mean that this publication does not carry the obvious references to sex and violence that appear in some other publications. We can assure them that no external body or individual holds censorial powers over the magazine; where we consciously alter or withhold anything, it is because we believe that is what most readers would prefer, if we were able to lay the choice before them. This is a hobby based on fun — what purpose can there be in offending anybody?



IMAGINE™

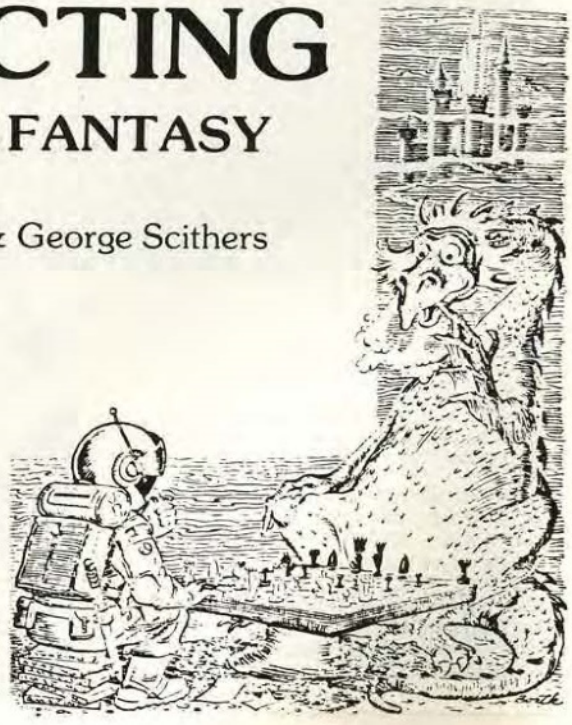
CONTENTS

The Beginners' Guide to Role-Playing Games, our feature for the new player, with Nic Novice 4
Stirge Corner, by Roger Musson, a guide for the inexperienced player 7
Basic or Advanced?, the two systems contrasted, by Noel Williams 9
Tavern Talk, by Pete Tamlyn 12
Games Reviews, adventure games under the spotlight 12
Illuminations, news from the world of games 17
The Encounter, by Garfield Mark 18
A Box for the Margrave, an AD&D™ Mini-Module for 4—7 characters, by Mike Brunton 21
Players' Association News. A magazine within a magazine, edited by Graeme Morris.
PAN Pipings 31
Turnbull Talking 32
Dispel Confusion 32
Rubic of Moggedon 34
The Imagination Machine, home computer games assessed, by Mike Costello 35
Book Review, by Dave Pringle 36
Too Good To Be, original adventure fiction by Dave Langford 38
Letters & Fanzine Reviews 44
The Sword of Alabron, Cartoon Adventure by Ian Williamson. 46

Jewel in the Skull, by Richard Clifton-Dey ..... cover

CONSTRUCTING
SCIENTIFICTION & FANTASY

by John Asmead, Darrell Schweitzer & George Scithers



If you have ever wanted to write for this or any other magazine, this booklet, published in the USA by TSR Inc, will be invaluable.

Containing hints on everything from the first draft to the final article, this 32 page booklet is being offered for the first time in this country *only* through TSR UK Ltd.

So if you ever wondered how it was done, or if you just want to know what Scientifiction is, write off to us now! This offer is made at the modest price of 75p plus a stamped, self-addressed, A5 envelope direct from us at T'Mill.

IMAGINE™

CONTRIBUTORS

Once again we take the chance to introduce a few of the authors who write for this magazine.

Jim Bambra has been responsible for scripting the **Beginners' Guide to Role-Playing** and for reviewing the STARFRONTIERS™ game in the issues to date. Further work of his will be appearing in later months. Jim lives in Leicester, and some opinion has it that he is one of the best DMs in the country. Certainly he has been one of the GamesFair AD&D™ Open competition referees in each of the three years to date.

Mike Costello will be responsible for the page we will be devoting to computer gaming from this issue onwards. Mike is best known for his work on two fanzines, **Wargame News** and **The War Machine**. He is currently working on an idea for a third, aimed at play-by-mail gamers.

Dave Pringle will be handling our book review page in alternate issues of the magazine. His obvious recommendation for this post is the success of **Foundation: The Review of Science Fiction**, which he edits. Whilst the Review is based at North East London Polytechnic, Dave now lives in sunny Brighton.

Dave Langford, author of **Too Good To Be**, has seen print on numerous occasions already, most notably with his SF novel **The Space Eater** (Arrow) and the nonfiction book **The Science in Science Fiction**, co-written with Peter Nicholls and Brain Stableford. He is also the perpetrator of **Ansible** the fanzine that everyone who is anyone in SF has threatened to sue. We've been reliably informed that he played an RPG once, which must explain his sudden prediliction for appearing in gaming magazines.

FORTHCOMING FEATURES

In issue 4 of IMAGINE™ magazine .....

★ **A prize competition!** Solve the mystery of the pictures and you could win £40-worth of goodies from TSR's range of games.

★ **Cinderella Switch**, by Anne McCaffrey. The first UK publication of this short story from the author who brought you the Dragonriders of Pern.

★ **Aramax One**, a STARFRONTIERS™ scenario, by Mike Brunton.

..... and in later issues

★ **Druids**, how to make the most out of this class. *Part of our special **Celtic** theme for issue 5.*

★ **Cantrips**, the new, official 0-level spells for illusionists and magic-users, from the pen of Gary Gygax, plus the first appearance anywhere of a 0-level scenario (honestly!).

★ **The Thief-Acrobat**, the next in the line of new character classes for the AD&D™ game.

THE BEGINNERS' GUIDE

'Sword in hand, Brumhold kicked in the door. He nodded in satisfaction as it thudded into the wall. Across the room he faced six goblins, their evil eyes glowed red in the flickering torchlight. A half smile crossed his scarred face at the thought of action. By his side stood Jolinda, a warrior priestess, ready to deal death to the Spawn of Chaos.

Lemmy, a thief by trade, hung back by the door. Not for her the risk of death on the end of a goblin spear, there were easier ways to get rich. She tried to keep watch on both the corridor and the room and stood prepared for flight if anything went wrong.

Brumhold cursed as his sword swung harmlessly over the head of the ducking goblin. Another goblin reeled back, limbs flailing, under the impact of the cleric's mace.

With a cry of arcane words and mystical passes, Sarak unleashed his power. That instant the battle was over. The goblins' eyes glazed as they fell to the floor asleep.

Relieved by the outcome, Lemmy stepped towards the goblins only to be stopped halfway by Brumhold. A brief argument ensued, but Lemmy and Jolinda's cold logic won out over Brumhold's code of honour — the goblins were swiftly despatched. A search revealed a wooden chest, a few silver coins and a key. With a grin Lemmy placed the key in the lock....'

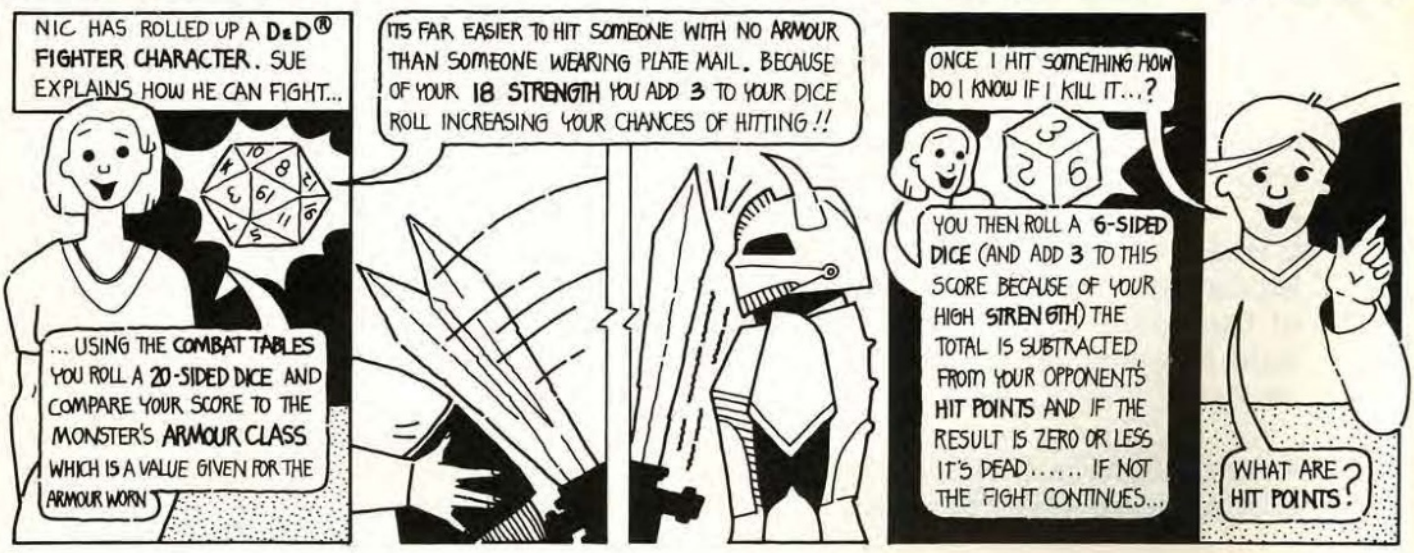
Fantasy literature abounds with such tales — but the deeds of brave warriors, devout clerics, arcane spell casters and cunning thieves are not restricted to the novel. The players of fantasy role-playing games can participate in many different adventures, experiencing the thrill of exploration and combat.

This adventure took place during such a game. Sue, the referee or Dungeon Master, has created the setting and runs the game acording to the rules. The other players each take the role of a fictional figure, like an actor taking on the part of a character in a play. Jon is playing a fighter; Anne, a cleric; Terry, a thief; and Alan, a magic user. In the dungeon, the players have just approached a large wooden door. Terry's thief listened at the door but failed to hear anything.

Jon — 'I'll kick in the door.'

Jon's fighter has a high strength increasing his chance of opening the door. Sue secretly rolls a dice and the throw is sufficient to open the door. She now quickly checks her room description to see what the room contains.

THE ADVENTURES OF NIC NOVICE


NIC HAS ROLLED UP A D&D® FIGHTER CHARACTER. SUE EXPLAINS HOW HE CAN FIGHT...
... USING THE COMBAT TABLES YOU ROLL A 20-SIDED DICE AND COMPARE YOUR SCORE TO THE MONSTER'S ARMOUR CLASS WHICH IS A VALUE GIVEN FOR THE ARMOUR WORN
ITS FAR EASIER TO HIT SOMEONE WITH NO ARMOUR THAN SOMEONE WEARING PLATE MAIL. BECAUSE OF YOUR 18 STRENGTH YOU ADD 3 TO YOUR DICE ROLL INCREASING YOUR CHANCES OF HITTING!!
ONCE I HIT SOMETHING HOW DO I KNOW IF I KILL IT...?
YOU THEN ROLL A 6-SIDED DICE (AND ADD 3 TO THIS SCORE BECAUSE OF YOUR HIGH STRENGTH) THE TOTAL IS SUBTRACTED FROM YOUR OPPONENTS HIT POINTS AND IF THE RESULT IS ZERO OR LESS IT'S DEAD..... IF NOT THE FIGHT CONTINUES...
WHAT ARE HIT POINTS?

Sue — 'The door flies open revealing a small, roughly hewn room, dimly lit by a flickering torch in the north wall.'

Knowing the rules for surprise, she rolls two dice; neither side is surprised by the presence of the other.

Sue — 'Around the table are six small ugly human-like creatures with grey skin and red glowing eyes. They grab their weapons and move to attack you shouting as they come!'

Jon — 'Goblins! This should be easy. I'll attack the nearest one.'

Anne — 'I'll hit one with my mace.'

Terry — 'I'm going to watch the corridor to make sure nothing takes us from behind.'

Alan — 'I'm casting my **sleep** spell.'

Jon — 'Make sure you don't sleep us by mistake.'

Sue — 'Before you or the goblins can act I require an initiative throw. I'll roll for the goblins and one of you roll for your side, the highest score goes first.'

Anne — 'A six.'

Sue — 'Okay. You go first, the goblins only got a one. Fighters can attack and the magic user can cast his spell.'

Jon rolls a die and Sue checks it on a special combat table; the throw, however, is not high enough and Jon misses. Anne does better, scoring a hit, she now rolls a second die to see whether she kills the goblin or merely wounds it. Sue checks the damage rolled by Anne against the goblin's statistics and discovers that the goblin is killed instantly.

Sue — 'Jon, your goblin ducked beneath your sword, but Anne, you killed yours easily.'

Knowing how Alan's **sleep** spell works, Sue asks him to roll two dice and total the scores.

Alan — 'Five!'

Sue — 'Well done. The remaining goblins fall to the floor in a deep sleep.'

Terry — 'My thief will cut their throats and go through their pockets....'

Jon — Hang on! You can't do that. They're defenceless. It's not right!'

Terry — 'Look. They're evil and they're not going to sleep forever!'

Anne — 'Yeah, kill them. We can't leave them here. They may attack us later, and the world will be a better place without them anyway.'

Jon — 'Well, I don't know. I suppose we have to get rid of evil but I'd rather do it in a fair fight.'

Alan — 'I'll search the room for chests or anything else that's interesting.'

Sue — 'You find an iron bound chest under the table.'

Terry — 'When I've killed the goblins I'll search them for a key.'

Sue — 'Okay. You find 8 silver pieces, a length of string and a key.'

Terry — 'I'll see if the key fits the lock on the chest. It may contain gold, gems, and even magic.'

PART THREE - ENGAGING IN COMBAT ★ BY JIM BAMBRA AND PAUL RUIZ

SOME MONSTERS HAVE MORE THAN ONE HIT DICE MAKING THEM MORE DANGEROUS. AN ORC HAS ONE, GIVING IT 1-8 HIT POINTS BUT A ZOMBIE HAS TWO, GIVING IT 2-16 HIT POINTS...
HIT POINTS ARE ONE MEASURE OF A CHARACTERS OR MONSTERS TOUGHNESS IN COMBAT. THE NUMBER OF HIT POINTS DEPEND ON THE NUMBER OF HIT DICE... MONSTERS ALWAYS USE 8-SIDED HIT DICE THE SAME AS FIGHTERS. BUT A MAGIC USER ONLY HAS A 4-SIDED HIT DICE.
ARGH
AS A FIGHTER YOU ROLL AN 8-SIDED DICE AND ADD 1 TO IT DUE TO YOUR HIGH CONSTITUTION.
NIC ROLLS THE DICE
A 7, PLUS 1 FOR MY CONSTITUTION I'VE GOT 8 HIT POINTS!!
... TO BE CONTINUED

ESDEVIUM GAMES

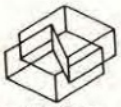
LOW COST MAIL-ORDER SPECIALISTS –

SHOP OPEN *9.30-1.30. 2.30-5.15 on Mon, Tues, Thurs, Fri*
9.15-5.15 on Saturday
Closed all day Wednesday

● Come & see the BIGGEST & BEST Selection of Games, Rules & Accessories in the South

Wide selection of boards, pieces & sets for CHESS, GO, SHOGI, MAH JONG, BACKGAMMON, TRI-CHESS, RUBIK'S CUBES, OCTAGONS, PYRAMIDS, SNAKES..

CITADEL, RAL PARTHA, Q.T. & T.S.R. Fantasy and Science Fiction miniatures at manufacturer's prices p&p 10% (30p min.–£1.30 max.). Overseas p&p 30% (80p min.)



Science Fiction

★ VII Legion (IT) R **16.95**
★ The Morrow Project (TL) R **£7.50**
Freedom in the Galaxy (AH) **£14.95**
Starfleet Battles (TF) **£14.95**
Exp Kit 1 **£4.95**, Kits 2, 3 **£5.95**
Federation Space (TF) **£13.95**
★ Battle Damage: Code Red (TF) **£4.50**
Awful Green Things Outer Space **£7.95**
Cosmic Encounter (EON) **£12.95**
CE Expansion Kits 1–**£4.95** each
Quirks (EON) **£4.95**, Expansion Kits **£3.95**
Outpost Gamma, Star Viking (Her) **£4.50** each
★ Grav Armor, Star Smuggler (DS) **£4.50 each**
★ Ogre, GEV, Ogre Book (SJG) **£3.95** each
◇ Dimension Demons (MGC) **£2.50**
Millenium, Idro (IT) **£15.95** each
★ Battlesuit (SJG) **£3.95**
★ Berserker (FB) *7.95*
★ Attack Force (TSR) **£2.95**
★ Intellear Wars (Att) **£7.95**
Kroll & Prumni (IT) **£13.95**
Car Wars (SJG) **£3.95**
★ Car Wars Exp Kit **£2.75**
★ Sunday Drivers (SJG) **£3.95** (CW Suppl.)
★ Truck Stop (R) (CW Suppl) **£3.95**
Invasion Earth (GDW) **£9.95**
★ Star Frontiers (TSR) R **£8.95**
★ Star Frontiers Modules 1, 2 **£3.95**
★ Warriors of Batak, Boarding Party, Escape from Altassar (TF) **£4.50** each
Moon Base Clavius (TF) **£4.50**

SF-Space Opera R, S (FGU)

Basic Boxed Set £9.90
Ground & Air Equipment **£3.25**
Outworld 4, 5, Star Sector Atlas **£3.95**
Alien Base, Martigan Belt **£3.25** each
Probe NGC 8436 **£3.25**
Seldon's Starcraft Compendium **£3.75**
Vault of the Nier Queyon **£3.25**
★ Rowsion 2, Incedus 3 **£3.25** each
★ Fasolt In Peril **£2.75**

SF-Traveller R, S (GDW) £8.95

★ Traveller Book **£10.95**
Mercenary, Highguard **£2.95** each
1001 Characters, Animal Encounters, Citizens, Spinward Marches, 76 Patrons, Traders & Gunboats, Library Data A-M & N-Z, Fighting Ships, Solomani Rim **£2.50** each
◇ Merchants & Merchandise, Scouts & Assassins, S.O.RA.G., Beyond **99p** each
★ Freedonian Consumer Report **£4.50**
Ship Plans:
Tethys, Leander **£2.95** each, Fenris **£4.95**
Fasa Adventure Class **£8.95**
★ Aslan Cruisers. ★ Merchants £8.95 each
Scenarios
Twilight's Peak, Leviathian, Kinunir, Res. Stn. Gamma, Trill Cr Squad
Marooned/Marooned Alone
Argon Gambit/Death Station
★ Charnax Plage/Horde, Expedition to Zhodane
★ Broadsword, Prison Planet,
★ Divine Right, Night Conquest, Shadows/Annic Nova **£2.50** each
Doom of the Singing Star (JG) **£8.95**
★ Legend, Trail, Fate of the Sky Raiders **£4.50** each (3 books)
★ Rescue of Galatea (FASA) **£4.50** each
Ordeal by E Shaar, Action Aboard, 7 Pillars, (FASA) **£4.50** each
Alien Star **80p**, Dark Star **25p**
Far Traveller **£2.95**
★ Striker M R **£10.95**

Thieves Guild Scenarios

1 **£8.95**, 2-3, 6 **£5.95** each, 4, 5, 7 **£4.95** each
Prince of Thieves **£3.50**
Free City of Haven **£11.95**

Fantasy — Role Playing Dungeons & Dragons (TSR) R

Basic Set **£8.95**. Rule Book **£3.95**
D & D Expert Set **£8.95**. Rulebook **£3.95**
Fiend Folio, Monster Manual, Players Handbook, Deities & Demi-Gods **£8.95** each
Dungeon Masters Guide **£9.95**
TSR Adventure Modules (Levels):
(1-3) B1, T1 3.50 each, B2, B3, B4 N1, U1, U2 **£3.95** each, ★M1 S **4.50**
(2-4) L1 £3.95, (3-14) X1, X2, X3 **£3.95** each
(4-7) A1, A3 **£3.50** each, A2, A4, L1 **£3.95** each
★(5-7) I1, I2 **£3.95** each, I3, I4 **£4.50** each
(5-7) C1 **£4.50**, C2 **£3.50**, (5-10) S2 **£2.95**
(6-10) S4 **5.50**, ★**WG4 £4.50**
(6-14) S1 **£3.50**, (8-12) S3 **£5.50**
(6-9) G1-2-3 **£4.50**, (+) D1-2 **£4.50**
(10-14) D3 **£3.50**, Q1 **£4.50**
Official D&D Miniatures **£4.95** & **£7.95**

Role Playing Scenarios

Tulan of the Isles (MP) **£3.95**
City State of the World Emperor (JG) **£8.95**
★ Glory Hole Dwarven Mine (JG) **£2.99**
★ Jon ril, City of Carse (MK) **£5.50** each
★ Heart of the Sunken Lands (MK) **£7.95**
★ Starstone (NS) **£2.99**
Thieves World **£14.95**
★ Traitor & The Spirit Stones **£4.95** each
★ Amazon Mutual Wants You (DT) **£3.95**
★ Best of White Dwarf Scenarios, Articles **£1.50** each

Role Playing Aids

◇ Handbook of Traps & Tricks (DT) **£5.95**
★ Monster File No. 1 (DT) **£5.95**
★ Dungeon Floorplans I, II **£2.99** each
★ Grimtooth's Traps 1, 2 **£3.75**
★ Dragon Tree Spellbook **£4.95**
★ Book of Artifacts **£4.95**
★ Dgn & Wilderness Mapping Sheets (GW) **£1.99** ea

The Fantasy Trip (MGC) R

In the Labyrinth (for Referees) **£3.50**
Wizard, Melee, Death Test I, II **£2.95** each
Advanced Melee, Adv Wizard **£3.50** each
Grail Quest, Silver Dragon **£2.95**
★ Unicorn Gold, Security Stn (MGC) **£2.95** each
★ Orb Quest **£2.95**
★ **Chivalry & Sorcery (FGU) Bxd £12.95**

Runequest (Ch) R £8.95 Bxd

Rule Book **£5.95**
Runemasters, Plunder **£4.95** each
★ Cults of Prax **£5.95**
★ Cults of Terror **£7.95**
Foes **£9.95**
Gateway Bestiary **£5.95**
Scenarios
Snake Pipe Hollow **£4.95**
Apple Lane **£2.95**
Broken Tree Inn (JG) **£2.95**
Duck Pond **£3.95** each
★ Trollpak **£14.95**
★ Questworld **£12.95**
★ Borderlands (Ch) **£12.95**
Solo Quest **£4.95** each
★ Scorpion Hall (Solo II) **£4.95**

Cardboard Heroes £1.95

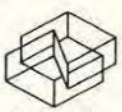
Sets of 1-10 Traveller Set 1-3
V + V Set 1, Cops, Crooks & Civilians

Tunnels & Trolls (FBI) £6.95

Rulebook **£3.95**
Solo Dungeons
Deathtrap Equalizer Dgn **£3.50**
Buffalo Castle, Overkill, Labyrinth, Sorceror Solitaire, Naked Doom, Weird World **£2.25** each
Arena of Khazan, Sword for Hire
Sea of Mystery, Misty Wood,
Blue Frog Tavern **£2.50** each
Sewers of Oblivion, Beyond the Silvered Pane, Dargon's Dungeon, Gamesmen of Kasar **£3.00** each
City of Terror **£3.95**
Abyss, Circle of Ice **75p** each
For Dungeon Masters:
Uncle Ugly's Underground Level 1 **£1.50**
Dgn of the Bear Levels I, II & III **£1.50** each
Catacombe of the Bear Cult **£3.00**
Dungeon of the Bear Complete Book **£3.50**

Other Role-Playing Games

Arduin Adventure (Bxd) **£7.95**
Ardun Trilogy **£13.95**
◇ Adventures in Fantasy (AGI) **£7.50**
★ Behind Enemy Lines (FASA) **£16.95**
★ Guns of Navarone (Scen.) **£4.95**
★ British Commandos (scen) **£4.95**
Boot Hill (TSR) **£8.50**
Ref's Screen, Modules **£2.95** each
Bushido (FGU) **£9.95**
Call of Othulhu **£18.95**
★ Shadow of Yog-Sothoth **7.95**
★ Dare Devils (FGU) **£9.50**
★ Dawn Patrol (TSR) **£8.50**
★ Dragon Quest (SPI) **£8.50**
★ Dragon Quest Book (SPI) **£7.50**
★ Champions (Bxd) **£12.95**
Gamme World (TSR) **£8.50**
Ref's Screen, Modules **£2.95** each
Heroes of Olympus (TF) **£13.95**
Man, Myth & Magic (Yag) **£14.95**
★ Death to Setanta and other adventures **£3.95**
Pirates & Plunder (Yag) **£14.95**
Stormbringer (Ch) **£18.95**
◇ Supervillains (TF) **£5.95**
Top Secret (TSR) **£8.50**
Ref's Screen, Modules **£2.95** each
Wild West (FGU) **£8.95**
Trouble on Widows Peak (Scen) **£2.75**
Worlds of Wonder (Ch) **£14.95**
◇ Ysgarth Rule System (Rag) **£9.95**
Baelnok, Holy City **£1.28**



Fantasy Games

★ Dragonslayer (SPI) **£6.90**
★ Barbarian Kings (SPI) **£3.95**
Mystic Wood (PH1) **£7.50**
Demons (SPI) Boxed **£5.75**
Sorcerer's Cave (HPG) **£7.50**
Iliad, Odyssey (IT) **£9.95** each
◇ Zargo's Lords, Wohrom (IT) **£15.95** each
Demonlords (DS) **£4.50**
★ Illuminati (SJG) **£4.25**
★ Illuminati Exp Kits 1, 2 (SJG) **£4.35**
★ Necromancer (SJG) **£3.95**
★ City States of the Akyireil (TF) **£4.50**
Warlock, Valley of the 4 Winds (GW) **£5.95**
Undead (SJG) **£3.95**
★ Dragonhurt (AH) **£11.95**
★ Viking Gods (TSR) **£2.95**
◇ Wizard (AH) **£14.95**
★ Goblin, ★ Dragonrage (DS) **£4.50** each
Wizard's Quest, Titan (AH) **£11.95** each

Power Politics/Diplomacy/ Economic Games

Diplomacy (Phl) **£10.95**
Samurai (AH) **£10.45**
Machiavelli (AH) **£10.45**
Apocalypse (GW) **£6.95**
Empire (IT) **£13.95**
Down with the King (AH) **£8.95**
◇ Medici (IT) **£7.50**
Spies (SPI) **£8.50**
Kingmaker (HPG) **£10.95**
Junta (CWW) **£11.95**
★ Kamakura (WEG) **£11.95**

Other Games

★ 221B Baker St. (HPG) **£7.95**
★ Extra Case Set **£2.75**
Jolly Roger (IT) **£6.90**
Civilisation (HT) **£18.00**, (AH) **£15.95**

Business Games

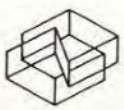
Bureaucracy (AH) **£14.95**
Acquire (AH) **£13.45**
1829 (HT) **£19.00**
★ 1829 Northern Bd. (HT) **£20.00**
Fortune (Phl) B **£12.90**
Rail Baron (AH) B **£11.95**
Business (Wadd) **£9.95**
Foreign Exchange (AH) **£11.95**
Railway Rivals (RG) **£4.75**
Capital Power (IT) **£9.95**

Historical Board Wargames

★ Forward to Richmond (WWW) **£11.45**
★ Gettysburg—High Tide (Phoenix Ent) **£16.95**
★ Zulu Attack (Phoenix Ent) **£11.95**
★ Remember Gordon (Phoenix Ent) **£13.95**
★ Great Mediaeval Battles Quad (SPI) **£11.95**
Yorktown (IT) **£11.95**
Jena (IT) **£12.95**
Attila (IT) **£13.50**, Austerlitz (IT) **£16.95**
★ Victory at Waterloo (Att) **£7.95**
★ DAK, ★ Scourge of God, ★ Napoleon's Last Triumph (SimCan) **£12.95**
★ 1815 (GDW) **£9.95**
★ French Foreign Legion (Yaq) **£7.95**
Gunslinger (AH) **£14.95**
★ Fight for the Sky (Att) **£7.95**
◇ Okinawa, Sicily '43 (IT) **£9.95** ea.
◇ Rommel (IT) **£13.95**
East & West (IT) **£15.95**
★ Terrible Swift Sword (SPI) **£15.95**
★ Atlantic Wall (SPI) **£21.95**
★ Nato Divisional Commander (SPI) **23.95**
Ace of Aces, Powerhouse **£10.95** each
Stalin's Tanks (MGC) **£2.50**
Squad Leader (AH) **£13.45**
Cross of Iron (AH) **£11.95**
Crescendo of Doom (AH) **£11.95**
★ Anvil of Victory (AH) **£21.95**
★ Their Finest Hour (GDW) **£18.95**
★ Battle for Italy (A) **£4.95**
★ Hundred Days Battle (A) **£4.95**
★ Fredrick the Great (AH) **£8.95**
★ Napoleon at Bay (AH) **£15.95**
★ Conquistador (AH) **£13.45**
★ Gulf Strike (Victory) **£23.95**
★ Hell's Highway (Victory) **£15.95**
★ The Civil War (Victory) **£14.95**

Magazines

★ Imagine **£1.05**
★ Tempestuous Orifice **55p**
★ Nexus **£2.00**
The Space Gamer (SJG) **£1.95**
The Dragon, Best of TD 11 **£2.60** each
White Dwarf **80p**
Thunderstruck **65p**
Traveller's Journal **£1.55**
Pegasus, Adventure Gaming **£2.10** each
Different Worlds **£2.00**
Sorcerer's Apprentice **£1.80**
Fire & Movement **£2.00**
★ Strategy & Tactics, Ares **£3.95** each
★ Doombook of Chaos **65p**
Wargamer (+game) **£4.00**
★ Palantir, Storm Lord **70p** each
★ Red Giant Black Rider **55p** each
Wyrm's Claw **70p** each
The General (AH) **£1.85**
Punt & Pass, Dragon Lords **60p**
S.E.W.A.R.S. **65p**



Computer Games

AH Cassettes
Acquire, Foreign Exchange, Galaxy, Guns of Fort Defiance, Lords of Karma, Shootout at OK Galaxy, Stocks & Bonds, VC, Voyager **£14.95**
B1 Nuclear Bomber, Conflict 2500, Bomber Attack, Midway Campaign, North Atlantic Convoy Raider, Nukewar, Planet Miners, Road Racer **£11.95** ea.
Andromeda Conquest **£13.95**
Major League Baseball, Telengard **£18.95** ea.
Dnieper River **£18.95**, Tanktics **£17.95**
Empire of the Overmind **£21.95**
Many of the above available on disc – please enquire
Speedway Scene (Apple II) **£9.95** (cassette only) **£5.00**
Boris Diplomat II Chess Computer **£65.00**
Conflict, Galaxy Conflict (2 plyrs & Spectrum/ ZX81) **£10.95** each

◇ **Special Offer**
★ **New Arrival**
R Role Playing Rules
S Plays Solo
B Boardgame
M Miniature Rules

Buy it with Access

You may phone orders and pay by ACCESS

These are just some of our games. Our catalogue contains details of virtually all games available in the U.K. Send 16p in stamps & 16½p s.a.e. (overseas 4 i.r.c.) for a copy (or free with orders over £6.00)

MAIL ORDER CHARGES: *UK/BFPO/Under £6 – Add 35p. £6 and over – post free*
Overseas Surface Mail – Add 30% (Minimum 80p). Europe Air Mail – Add 40% (minimum £1). Air Mail elsewhere – add 75% minimum £1.50) except Yaq, AH & Phl, IT, games – add 100%

Payment in £ Sterling please

ESDEVIUM GAMES (IB)
185 Victoria Road
ALDERSHOT Hants GU11 1JU
Tel: Aldershot 311443
or (evenings) Farnham 722269

– NO POSTAGE ON MANY GAMES FOR REGULAR CUSTOMERS

When the halfling character borrows a hooded cloak and advances on the drunken orc sentry going 'whooooo', pretending to be a ghost.... what do you do?

Stirge Corner

A page for the not-so-experienced adventurer

by Roger Musson

The fact that the rules of the D&D® game are open-ended means that players need to have a different attitude towards them than they would have towards those of a conventional game. For instance, in an ordinary wargame or boardgame, rule completeness is very important, and is rightly expected by the players. As I said last time, the lack of restrictions on the players' actions in any role-playing game means that the rules cannot cover every possible eventuality.

Let me give you an example. A group of players, passing an orc stronghold at a discreet distance, notice that the solitary sentry is swigging rather heavily from a bottle. Perhaps this was intended by the dungeonmaster as an incentive for the players to attack, but one of the players decides on something else. His halfling character borrows a hooded cloak which is too large for him from one of the other characters, and advances on the drunken orc sentry going 'whooooo', and pretending to be a ghost... What happens?

Well, it will do the DM no good to search through all the rule books he can find looking for a section entitled *'halflings, hooded, pretending to be ghosts, on drunken orcs, effect of'*. The most thorough set of rules imaginable is not going to cover the likes of that sort of thing.

Unforeseen events

So the DM must be able to improvise a ruling on the spot. And while the above fanciful problem is not likely to crop up very often, if ever (I can recall it once), you may take it for granted, if you set out on a career as a DM, that other, similar, unforeseen events will occur which will not be covered in the rules. Therefore you must be prepared to improvise. Also, you should be prepared to think quickly, since there are few sights so pitiful as a dungeon-master overtaken by some unexpected outcome, looking blankly at his charts and saying 'err.... um.... lumme' for five minutes.

Basically, what you have to do in such circumstances is to consider quickly how likely it is that some novel tactic should succeed, think of a number representing a roughly appropriate probability, roll the dice, and announce what has happened. So, in the case outlined with the halfling and the orc, one might say to oneself 'there is a 10% chance that the orc will be fooled' and then check percentile dice for your result. Then you might further like to assign probabilities to other outcomes — if he is not fooled, perhaps there is a 15% chance that the orc will rush out and attack the halfling, or a 20% chance he will just heave half a brick at him, or whatever. I'm just making up figures and results off the top of my head — that's the way the DM has to do it.

I do not recommend that a DM, when making up an emergency rule, should announce it to the player(s) concerned. It is far better to just apply it and announce the result. In order to keep up the fantasy atmosphere, the less said about rules during play, the better.

'Rules lawyer'

There is a type of player known in wargaming circles as the 'rules lawyer', usually referred to with tones of repugnance. This is the sort of fellow who rejoices in finding opportuntites to make highly unrealistic or improbable moves which are nevertheless legal given an absolutely literal reading of the rules as they stand, even if it is fairly obvious that this 'loop-hole' is only there because of bad proof-reading. It is arguable that if this kind of player has any proper place, he certainly has no place in the D&D game.

Endless debate

The theory and ideas behind the rules of this game are a fascinating subject, with scope for endless debate (as the pages of any RPG magazine will show), but such debates should not be entered into during play — not only does it detract from the right atmosphere (can you imagine King Arthur complaining to Mordred that the last blow really ought not to have hit him) but it slows down play too much as well. The DM's ruling is final. Objections that start along the lines of 'oh, but it says on page 94 of the Player's Handbook.... ' should be discouraged.

Be careful though. If it turns out that a genuine misunderstanding has occured — say that a DM has overlooked a rule that a player was banking on taking advantage of, and the player loses a good character as a result — the situation can be quite awkward. As the DM, one neither wishes to retract the play ('It's alright, Arthur; you weren't killed after all') nor lose the character through what is arguably one's own fault. It's best not to let such situations occur, if you can help it!

Roger Musson

YOU ARE IN A COLD, DARK ROOM...

You hear a steady, regular shuffling sound and an occasional grunt which tells you that something else is here with you. But you cannot see what it is!

The hair on your neck rises in anticipation. You break out in a cold sweat. Terror strikes deep into your very soul. You must act quickly — but what will you do?

Will you
- **a)** Feel around the walls for a light switch? (Turn to page 15
- **b)** Draw your weapon and strike blindly at the unnamed horror? (Turn to page 16
- **c)** Run for your life? (Turn to page 20

Turn to the page indicated in one of the above options to find the results of your decision.

chronicle

MINIATURES

UNIT 14, ENGINEER PARK, FACTORY ROAD, SANDYCROFT, CLWYD CH5 2QD. Tel: (0244) 537012/380226

ADVENTURERS		
CF. 6	DWARF FIGHTER w. TWO HANDED AXE	28p
CF. 7	FIGHTER w. TWO HANDED AXE	28p
CF.11	DWARF THIEF	28p
CF.15	FEMALE CLERIC	28p
CF.32	LEFT-HANDED FIGHTER	28p
CF.33	FEMALE FIGHTER	28p
ANTI-TYPES		
CT. 3	RUFFIAN THIEF w. DAGGER	28p
CT. 3A	RUFFIAN THIEF, CLUB & KNUCKLE DUSTER	28p
CT. 3B	RUFFIAN GANG LEADER DRAWING SWORD	28p
CT. 3C	RUFFIAN THIEF w. SCIMTAR & DAGGER	28p
CT. 3D	RUFFIAN THIEF w. BROKEN BOTTLE	28p
CT. 7	EVIL DWARF	28p
CT.14	ANTI-PALADIN	28p
ODDS & BODS		
CB. 1	TABLE & TWO BENCHES	38p
CB. 2	TREASURE CHEST	28p
CB. 3	DRAGON STATUE	33p
CB. 8	ALCHEMIST'S LAB	1.50
MONSTERS		
CM. 4	ZOMBIE	28p
CM. 6	WEREWOLF	38p
CM. 8	VAMPIRE	38p
CM.10	TROLL	38p
CM.15	GARGOYLE	55p
CM.21	-21G ORCS — ALL TYPES E.G. SHAMAN, STANDARD BEARER, GIANT ORCS ETC.	
CM.24	KOBOLD 4 VARS	22p
CM.24A	KOBOLD W. TWO HANDED WEAPON 4 VARS	22p
CM.24B	KOBOLD CHIEFTAIN	28p
CM.24C	KOBOLD SHAMAN	22p

THE ABOVE ARE JUST A SELECTION OF OUR 25mm FANTASY RANGES. SEND 25p FOR FULL LISTS WITH DETAILS OF NEW RELEASES AS WELL AS DETAILS OF NEW ORC ARMIES — FROM SMALL GROUPS TO GIGANTIC HORDES

HOBGOBLIN SETS. 13 FIGS. ALL DIFFERENT	£4.10 SAVE 55p!
KOBOLD SETS. 10 FIGS. ALL DIFFERENT	£2.00 SAVE 20p!
ORC SETS. 11 FIGS. ALL DIFFERENT	£2.88 SAVE 30p!
ORC UNIT SETS. 31 FIGS. ALL DIFFERENT	£7.91 SAVE 87p!

MAIL ORDER. PLEASE ADD 10% p&p (min. 25p) OVERSEAS PLEASE ADD 33% SURFACE & EUROPEAN; 50% AIRMAIL.

BEATTIES

TSR HOBBIES.
GAMES WORKSHOP.

You'll find all the winners, and much, much more – at your nearest Beatties store. Adventure into our magical halls!

A GREAT DEAL IN STORE FOR YOU

HOLBORN High Holborn, London WC1V 6JS. 01 405 6285/8592
FINCHLEY 21/23 Ballards Lane, Finchley Central, London N31XP 01 349 2257
LEWISHAM 210 Lewisham High Street, London SE13 6JP 01 852 0449
SOUTHGATE mail order only 10 The Broadway, Southgate, London N14 6PN 01 886 4258
WOOD GREEN 104/106 High Road, Wood Green, London N22 6HE 01 888 0937
BIRMINGHAM 26 South Mall, B'ham Shopping Centre, B2 4XD. 021 643 8604
BLACKPOOL 19 Hounds Hill Centre, Victoria Street, FY1 4HU 0253 26461
BRIGHTON 4/8 Dyke Road, BN1 3FE 0273 776626
BRISTOL 17/19 Penn Street, BS1 3AW 0272 20759
CARDIFF Northgate House, Kingsway, CF1 4AD 0222 397645
CROYDON 135A North End, CR0 1TN 01 688 1585
KINGSTON 30/32 Eden Street, KT1 1EP 01 549 5464
LEEDS 16/18 King Charles Street, LS1 6LT 0532 456611
LIVERPOOL 36/37 Dawson Way, St. John's Centre, L1 1LJ. 051 709 0799
MANCHESTER 4/6 Brown Street, off Market St. M2 1EE. 061 834 0279
NEWCASTLE 43/47 Pilgrim Street, NE1 6QE. 0632 324161
NOTTINGHAM 3 Mount Street, NG1 6JW. 0602 411693
ROMFORD 7/11 High Street, RM1 1JU. 0708 24283
SHEFFIELD 38 Pinstone Street, S1 2HN. 0742 77864
SOUTHAMPTON 114 East Street, SO1 1HD. 0703 24843
WATFORD 70 The Parade, High Street, WD1 2AW. 0923 27563

Cyril Howe Ltd.

13-14 Cheap Street
Bath Tel:60444

FOR EVERYTHING
Fantasy & Sci-fi

D&D, AD&D, RUNEQUEST, TRAVELLER, T&T, JUDGE DREDD ETC. CITADEL, BOOKS & MAGAZINES ETC.

Please mention IMAGINE™ magazine when replying to advertisements

Basic or *Advanced?*

by Noel Williams

I've heard rumours that there are some people out there who have never played both the DUNGEONS & DRAGONS® and ADVANCED DUNGEONS & DRAGONS® games. This assumption was reached with the aid of considerable documentary evidence, consisting mostly of letters from gamers all over the world asking the same kind of question: What is the difference between the D&D® and AD&D™ games? Why are the rules of the two systems different? Which is *best*?

On page 21 of this magazine you will find a scenario called **A Box for the Margrave**. This was specially written to enable a comparison of the two systems to be made, particularly to enable the player of the more widely-known Basic game to understand what would be involved in playing the Advanced system. I will be using it to illustrate some of the differences (and some of the similarities) between the two games.

A Box for the Margrave shows that the player of the Basic game is not going to be faced with any entirely new concepts when faced by Advanced. The AD&D game is the same kind of game as the D&D game, there is just a lot more of it. The Basic game comes with just a 64-page rule-book, while its kin cannot be played without three of the five hardback books. If you have understood the concepts of levels, spells, character classes and the like in Basic, then you will be able to understand them in Advanced; you'll just find that there are a lot more of them.

For example, a magic-user in the Basic game has a choice of fourteen first level spells, such as **light**, **magic missile** etc. In the Advanced game this choice becomes thirty, including additional spells such as **find familiar** and **jump**. Also, a Basic player can choose between being a thief, fighter, magic-user, cleric, dwarf, halfling or elf. In Advanced the same player will find that he has the choice from the first four of these, plus one new class (the monk) and five sub-classes, while elves, halflings and the like are treated as races, a separate definition of the character. So while one can be either an elf or a magic-user in Basic, in Advanced he could be both.

In addition to the sheer quantity of additional information and choices open to the player, Advanced also offers a more codified approach to rules and presentation. So where the Basic game makes suggestions or gives loose descriptions, the Advanced game provides rules. Again, the difference can be shown by an example. The Basic rulebook has only four pages on combat (pages 18-21), including three tables, whereas the equivalent section of the Dungeon Master's Guide has twenty-one pages (61-82) with double columns and over thirty-one tables. This different emphasis on codification is high-lighted by the key statement in the Basic book: 'The tables below are deliberately simplified... players can add whatever modifications they wish.'

> The D&D® game gives the DM a starting point on which to build.... while the AD&D™ game is a comprehensive game where all — or nearly all — eventualities are provided for.

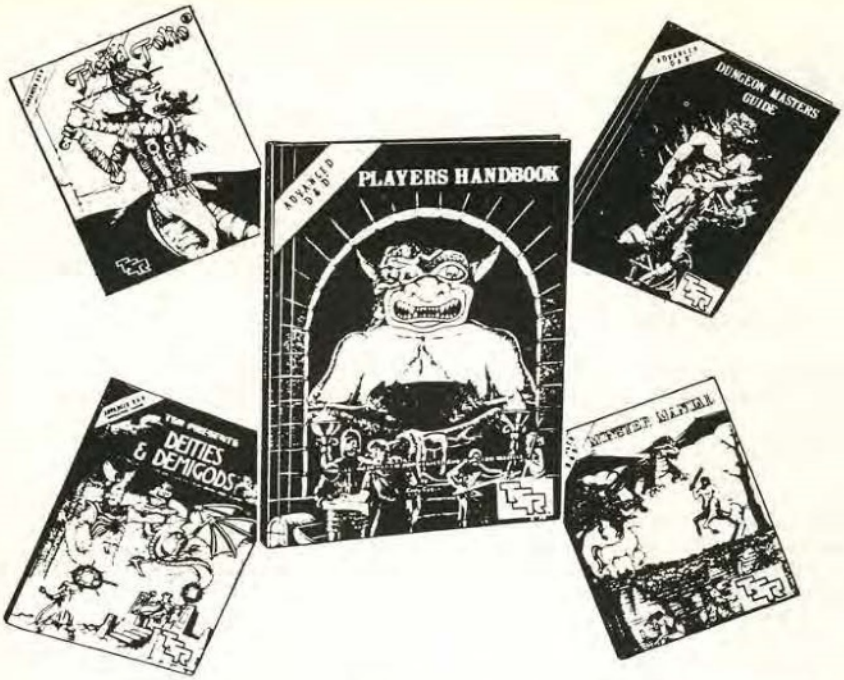
This shows two different game philosophies at work. On the one hand Basic gives the DM a starting point, a simple framework of essential rules on which to build, either adding to or modifying them, according to the situation or scenario. On the other hand, Advanced is an immense, comprehensive and consistent game system where all eventualities are provided for. Naturally this is intentional. Basic is designed as a free-form, open-ended system, while Advanced aims to be as comprehensive as possible. Advanced expects only the addition of detail in the form of scenarios and campaigns, whereas Basic can *need* additional rules, being primarily a first-class monster-bashing, treasure-gathering, free-flowing system.

What are the main differences between the two games that make these varied playing styles possible? What would players familiar with Basic find new, changed, or even confusing, when they start to tackle Advanced?

Such a player, reading through **A Box for the Margrave**, would immediately be struck by the additional character classes/races of the Advanced game, if not by the critical difference of the splitting of these characteristics in two. **Margrave** contains the assassin, Cornellisen, the illusionist, Garyth and Haggit the gnome-fighter. Aside from the 'new' character classes of the first two, Haggit represents the Advanced syle of character, described by both character and race. What would not be immediately obvious from the descriptions in **Margrave**, is that the classes in Advanced have minimum ability requirements; in the case of the assassin, these are 12+ on strength, 11+ on intelligence and 12+ on dexterity. The idea is that this limits the numbers of particular classes and races in individual campaigns — a fact far too often ignored by players — and ensures that characters are 'worthy' of the additional skills and benefits.

The assassin is also restricted in alignment, which has to be evil, whereas a thief can be neutral or evil. Alignment is a crucial difference between the two games as it is much more clearly defined in Advanced and should be carefully monitored by the DM. The gods (detailed in the DEITIES & DEMIGODS™ Cyclopaedia) may actively influence campaigns, and may prevent certain characters or classes from behaving in certain ways. Paladins must do good deeds and assassins must not. So while alignment in Basic is a guide to the likely behaviour of those within its compass, in Advanced it actually constrains characters' actions.

Garyth, the illusionist, introduces other changes. He is a member of a sub-class of magic-user with spells of the phantasmal variety, needing minimum ability scores in intelligence and dexterity. Playing an



illusionist character well is one of the supreme tests of role-playing skill as it is a class designed for intelligent and subtle play rather than a high-powered combatant. His spells and skills require clever use because the illusionist is usually too weak to oppose a monster of equal level on his own, and has few offensive spells. Typical spells are **change self, hypnotism** and **fog cloud** — spells of deceit rather than destruction. Examples of these spells and their use occur in the cottage encounter in **Margrave**. Look at the way the chasm, Spot and the cliff face are used in the scenario, how they determine the most interesting encounters in this game.

Gnomes are dealt with as a new race and, in my opinion, are somewhat neglected. With similarities to both dwarves and halflings they are miners with infravision. Gnomes generally make good thieves. You will notice that Haggit in **Margrave** is described as a fighter/illusionist. This is because multi-classed characters are allowed in Advanced. One of the simplifications of the basic game is that a character will be a clearly defined type, with a limited set of skills. Naturally real people are more amorphous than this, with smatterings of various skills. A multi-classed character is one possessing skills of more than one class, such as fighter/magic-user, thief/illusionist, etc. S/he has a greater range of skills, but progresses more slowly in gaining experience levels as all experience points gained must be shared between the classes. Haggit therefore can both fight well and cast spells but (if he was a player character) would take roughly twice as long as a fighter or an illusionist to increase his experience level, hence his overall ability.

In addition to the new race there are also half-elves and half-orcs, the product of breeding with humans, who have some of the attributes of both races. You will see then that the player universe of Advanced is much richer than Basic, allowing all sorts of combinations of race and type attributes. This also makes it more complex for players in interaction as the roles they are playing are less rigid than in the simpler game. However a player does not need to know every feature of every race and type in order to play. Indeed in many ways it is better if he does not, but learns these things in actual encounters with 'real' half elves and illusionists. All that it is necessary to know in both Basic and Advanced is the characteristics, abilities, weaknesses and strengths of the character you are playing. Playing Advanced may thus be no more complex than playing Basic for the player, but the DM has a great deal more to watch, so he must know all combinations and know them well.

One difference which will seem major to players, though it is perhaps less important than it appears, is the use of hit points. In general you get more in Advanced than in Basic, as the following table shows:

TYPE	Max hp for Basic level 1	Max hp for Adv. level 1
Fighter	8	10
Cleric	6	8
M-U	4	4
Thief	4	6

Modifications are made for constitution, race and multi-classed characters. You may also be interested to know that if you drop to zero hit points you are not dead, but unconscious with a chance of recovery if treated in sufficient time.

There are many other additions in Advanced. Even if you do not wish to play Advanced, it is worth working through the rulebooks to pick up ideas for adding to or modifying the system you do play. It is perfectly possible, for example, for you to produce your own version of an Advanced game by taking the Basic game and selecting those additions you want to incorporate. One word of warning though: both games are well-balanced. If you do make substantial alterations you may well change the balance in favour of one particular race, type, monster or approach. If you want this, then it will not worry you, but most DMs play for variety and this will be killed if the balance of the game is lost.

Amongst the additions are: new spells, some specific to the druid and illusionist sub-classes, many for general magic-user and clerical use; more levels — Advanced caters for unlimited progress in levels, but details particular changes up to 25th or thereabouts; more monsters —there are now two 100 page books of 'official' monsters, plus many others on the sidelines — some are essentially orcs or ghouls in different guise, but many are totally original or drawn from exotic mythologies; potions, scrolls and treasures abound — 53 pages of the DUNGEON MASTERS GUIDE are devoted to these, so emphasis can be shifted from merely amassing wealth to obtaining fabulous objects of great use in future campaigns; and one rather strange change is to add a new armour class, so that nude is 10 rather than 9, which adds very little to the game.

Many of these additions are justification for scenarios in themselves. I cannot imagine any player ever having enough time to encounter all of them, let alone explore them to their fullest. This vast wealth of detail means that a DM will never be stuck for ideas and will also have some material that players have never found before. The only problem with such multifariousness is that you want to use as much of it as possible as quickly as possible, so perhaps tend to cram too much into each encounter. Thoughtfully Mr Gygax and Associates provide many guides on how to avoid such pitfalls, how to choose balanced scenarios and how to conduct campaigns. Here again is a difference. Basic leaves not only much of the detail to your imagination but also much of the mechanism. I can remember having more problems sorting out exactly who was to do what, when and with how many dice in Basic, than I ever had after the advice in Advanced.

The real strength of Advanced lies in its comprehensive nature. Some might argue that it tries to do too much by trying to provide rules for every occasion but there is no need to use the rules if you do not want to, and there are many rule subsystems you might never have cause to use. In Basic you are given essential ideas then must invent systems of your own to cope with other eventualities. In Advanced, although there are possible events not covered by the rules, this is much less true. Not only this but the Advanced rules are better organised and easier to find. It is clear in Advanced how you should go about working out rules

which fit the philosophy (as is shown by the number of unofficial additions published in fanzines) but in Basic you are left very much to your own devices.

The combat system is much more intricate in Advanced than in Basic. In particular a greater degree of realism is achieved by using a split system with modifications to both parts. Thus the need to hit the opponent and then compute damage is retained, but both stages can be modified by various factors, notably weapons. Apart from missiles, weapons are virtually ignored in Basic, a fact bemoaned by many wargamers coming to the game. Advanced introduces two key charts — one which modifies the chance of hitting according to the relationship between weapon used and armour class of target, and another to compute the damage inflicted by a particular weapon. This complexity is bemoaned by some, as there are fine distinctions made between, for example, halberd, spetum, glaive, fauchard, etc. which although indisputably different, are not all that different, and their exact nature is a matter of some dispute.

The most important difference between systems is in play. What does it matter if you can be a half-elf fighter/magic-user using a glaive-guisarme if the game is identical to Basic or worse, just plain boring? FRP play has two aspects — the actual design of a campaign by the DM and actual adventures in that campaign by players. From both points of view the systems are very different.

The DM in Advanced can add detail (more monsters, more treasures) but not much in the way of rules or the system will become unbalanced. On the other hand, because it is so well balanced, new combinations of detail are easy to make. A good way to stimulate a whole new scenario is to open one of the rule books at a random page and see what it suggests to you. The coffer corpse in **Margrave** is one example of a monster created by analogy with the existing monsters and used here as the basis of a complete encounter.

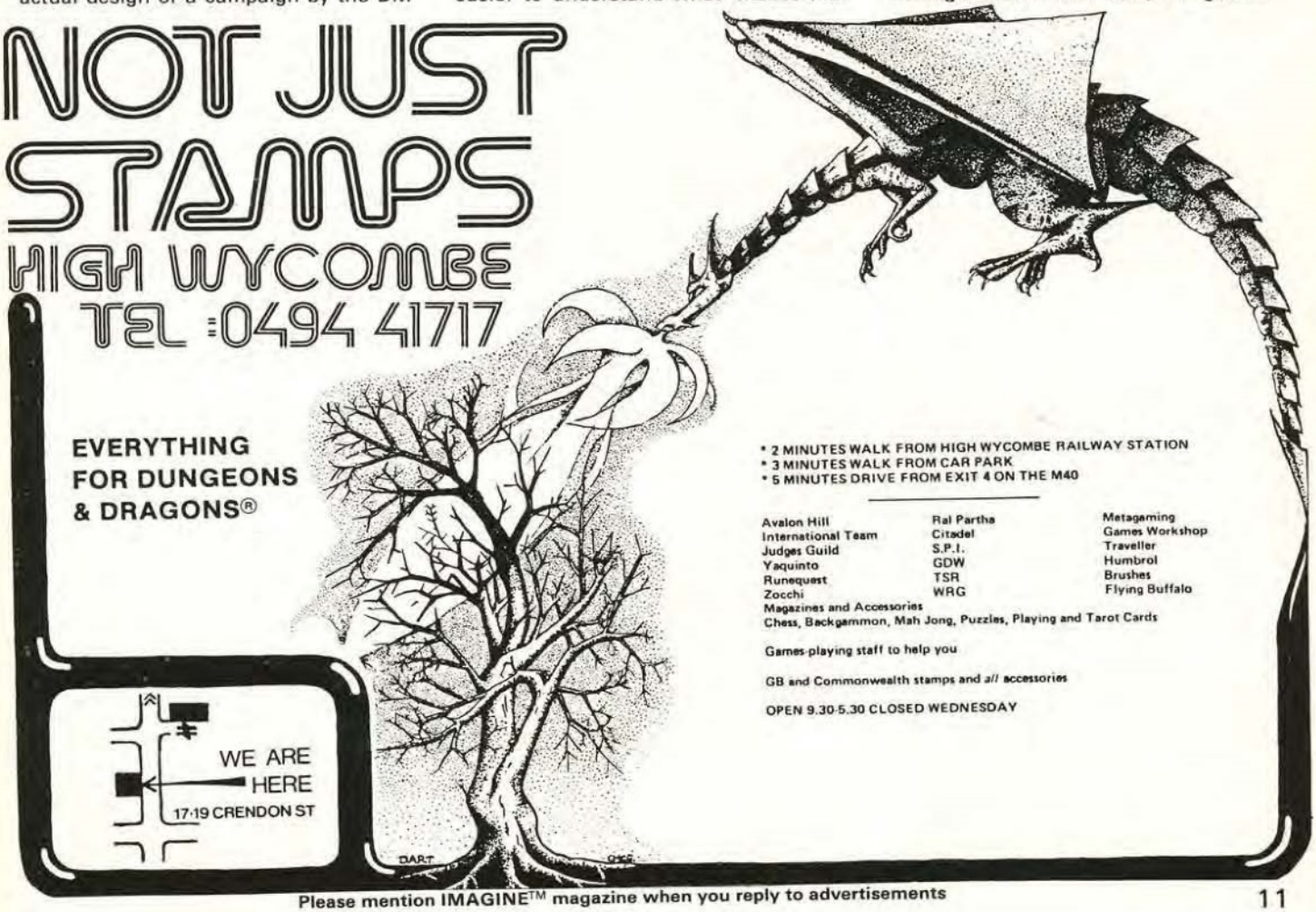
With Basic more is left to the DM. He has greater freedom but less guidance. There is less research for him to do and less to attend to in a game, but additional work may be needed to make scenarios credible, and imagination is essential.

In play, characterisation is the key. Basic feels as if you are playing a game, but Advanced can feel as if you are taking part in a fantasy novel. This is because Advanced is highly structured — all its parts fit together and make sense, like the parts of a novel. This means that in many ways it is easier to role-play in Advanced. The rules make your character more complete and more individual, so it is easier to understand what 'makes him tick'. In addition, rule sub-systems like those for morale, fear, saving throws and alignment add a level of behaviour to a player's character over and above his own decisions — a feature not much in evidence in Basic.

Similarly the DM, as he plays the Non-Player Characters such as Spot, Haggit and Garyth, must have a complete idea of where they are, and why they are there in the first place. In Basic it can be unnecessary to justify each encounter or to fit everything together in a logical way, because the basis of the game is treasure/experience gathering. The Advanced game makes it seem more important to do so because the system is a world in which all events must fit and make sense, with treasure-gathering being incidental to the experience of living in that world. NPCs are more important to the Advanced game than Basic, because in the former they are personalities, whereas in the latter they are just a different kind of monster. The key to an Advanced game is the role-playing ability of the DM, and the great difference between the two games is that although Basic makes good role-playing possible for gamers, Advanced makes excellent role-playing easy.

Noel Williams

Noel Williams has had articles published in The Gamer and War Machine, and is writing a book on FRP computer games.



First up this month, some good news for those of you who are also comics fans. Leading comics fanzine, **Fantasy Advertiser**, will be carrying a regular RPG column. I haven't seen a copy yet but the 'zine has been around for a long time so there shouldn't be any problems. Write to Martin Lock, 3 Marlow Court, Britannia Square, Worcester, WR1 3DP for further details. In addition I believe that some Superhero RPGs are being run through the X-Men fan club. Club co-ordinator, Geoff Willmetts, 74 Gloucester Road, Bridgwater, Somerset TA6 6EA is the man to contact. Don't ask me why he calls himself 'Lamprey', unless it's because of his webbed feet.

You've all heard of **Alarums & Excursions**? For those who haven't it's an American fanzine of the APA variety. APA stands for Amateur Press Association and what it means is that anyone can send in contributions (preferably pretyped on stencils) and, for a small fee, have them published. The editor simply co-ordinates the printing and distribution. A&E is the most famous APA, being published by Lee Gold of 'Land of the Rising Sun' fame, and it has quite a few overseas contributors. Now, some time ago the dastardly Diggers organised a mass contribution making A&E 50 almost entirely antipodean in origin. Well, they might have thrashed us at cricket, but are we going to stand by and let them claim that they have a healthier RPG hobby than us? No sir! An all-British A&E is in the offing. Budding contributors should contact Mike Lewis at 5 Yew Tree Close, Broadstairs, Kent CT10 2LR for further details.

Incidently, Britain has its own APA 'zine which should be just as famous as A&E. Contributions are published for free too. The title is **drunk & disorderly** (d&d for short) and it is available from Pete Lindsay at Pitmilly Lodge West, Boarhills, St. Andrews, Fife KY16 8PP. As with all APAs, the lack of editorial control means that some really dire material can creep in, but Pete also has some top class contributors. Give it a look.

Moving up-market now, those loveable megastars, Jackboot and Livinghell, have been so alarmed by my appearance in IMAGINE™ magazine that they've signed up two leading fanzine editors to write for **White Dwarf**. (Alright Godfrey, quit the comic gestures, I can dream can't I?) They've chosen well too; Dave Langford, while still producing the SF newszine **Ansible**, is now a nearly famous author, and wrote the story later in this issue that you probably bypassed the Tavern to get to, while Charles Vasey has given up **Perfidious Albion** to concentrate on his boardgames columns in professional magazines.

The only question is, what have they got to do with FRP? Langford, if bought enough pints, can be forced to admit to having played a D&D® game in his wayward youth, but Vasey is well-known for his loathing of all things role-playing. Unless Chuckles is going to be heavily edited, I predict some stormy correspondence in future Dwarfs.

And so to GamesFair, where your Tavernkeeper and his feline fiancee could be seen reliving their student days amidst a pile of empty glasses in the Reading S.U. bar. Godfrey chickened out, claiming that his tail would get trodden on in crowds, but I guess that a lone kobold would feel rather vulnerable amongst so many bloodthirsty adventurers. Mike Lewis was absent too, having some lame excuse about his bank having mislaid his chequebook, but Ian Marsh kept the **Dragonlords** flag flying. Dave Langford, who is getting far too many mentions in this issue, almost turned up on Sunday but was apparently unwell after an SF meeting on Saturday night.

Games, of course were the major attraction, and considerable interest was taken in the needle match of pinball between Uncle Don (TSR) and Ivan Livinghell (Games Workshop). The final score was TSR 5, GW 1. Ivan later claimed to be suffering from a limp wrist. Another fascinating competition was the game of **Illuminati** in which Graeme Morris' wife, Carole, proved that the true art of the game lies not in controlling the various power groups, but in controlling the other players. This finally put paid to all efforts to convince the single males present of the merits of matrimony.

One such, Mike Brunton, has been losing weight rapidly since the photo of him which appeared in issue 1 was taken. Current calculations suggest that he will disappear completely on June 14th. Fortunately his dieting did not prevent him from enjoying himself at the convention. In fact everyone mucked in and had a good time, with the bar staff having to throw Gary Gygax out at closing time. Why weren't you there?

Pete Tamlyn

Pete Tamlyn, the Horizontal Journalist, and editor of ***The Acolyte*** *would like to thank all those who helped him write this month's column.*

This month we find ourselves with nothing but modules and playing aids on our hands....

I3 — PHARAOH

I think I'll give up designing my own dungeons. There just doesn't seem much points any more after seeing the calibre of recent modules.

Take this PHARAOH module for example. You start off with first rate cover art. Small point maybe, but it sets the tone. From there you go on to an amusing, quirky little opening where we find the party is being sent on a desperate mission as a punishment for planting, shall we say, an over co-operative lady in the Royal Wizard's tent. The illustration of the party being given the details of its mission is good, showing them as shifty, pot-bellied and disreputable. Now all of this may sound trivial but it is important. It shows how modules have grown up; making characters and NPCs like real people instead of two-dimensional Conan types.

There are several adventure locations in this module, necessitating numerous

U2 — DANGER AT

The town councillors of Saltmarsh are a group of worried men. The discovery of a hitherto unsuspected colony of lizard men living virtually on their doorstep was bad enough. The further revelation that the lizard men are actively engaged in the purchase of (by their standard) sophisticated weaponry has really stirred things up. Fortunately a band of proven adventurers is to hand and the town council has turned to them for help. These stalwarts are, of course, the players who are offered a substantial reward to go and reconnoitre the lizard men's colony and find out what their intentions are.

So far, so good, and it may be that the players will merely storm into the lizard

N1 — AGAINST

It always helps to have a juicy title for a module. Consequently N1 starts off with a decided advantage. This is an AD&D™ module designed for novice players and DMs, and is intended for 4-7 characters of levels 1-3. A suitable selection of pregenerated participants is provided, although players may prefer to use existing characters of their own.

The adventure proper begins in the village of Orlane. Douglas Niles, the designer, has recognised that the prerequisite for a successful module is solid foundations and has provided good maps, a complete village and detailed NPCs. The village is well mapped with comprehensive descriptions of 27 buildings and locations, along with their inhabitants. Important buildings are also provided with internal plans and possible scenarios.

maps and plans, but these are all printed on the card covers rather than wasting pages in the booklet. This results in two complete covers, heightening the value-for-money feel of the package.

I3 is intended for character levels 5—7 with a recommended party size of 6—8. It is a tough test of skill. As a punishment for making a fool of the naughty old wizard, the party is sent off to track down raiders from the Desert of Desolation, find their hidden fortress and bring back proof of having done so.

In the course of their quest, characters are likely to come across a Sunken City, a temple and, since this module is called Pharaoh, a pyramid. Tricks and traps are regular features of the adventuring environment in the desert, so alertness, quick thinking and dexterity are often going to be as important as weapon skills and magic.

The module layout is well designed. Each room or area is detailed in the same way under the sub headings *play, monster, character, treasure, trap/trick* and *lore*. The precise meanings of these standard headings are given in the DM's notes. It is apparent that the designer has given a lot of thought to presenting the information lucidly and in a readily accessible format.

This is the first in a three-module linked series. As is usual with such trilogies, two endings are given: one for those intending to continue through the series, the other for those who are content to play I3 on its own.

I suspect that most players getting to the end of this dangerous, tricky and entertaining module will opt to continue the fun by facing the rigours of OASIS OF THE WHITE PALM and LOST TOMB OF MARTEK, which complete the series.

DUNWATER

men's colony and wreak the usual havoc. Ah, but what a pity if they do. Apart from the fact that they will not then be able to progress to U3 (the sales of which will consequently suffer), they will also miss the many subtleties that are woven into DUNWATER. It would be unfair to reveal these, but suffice it to say that all is not as it seems.

Dungeon modules are currently being turned out to a very high standard and this one is no exception. The details provided are clear and well organised; I particularly like the consolidation of stats. in an appendix. The 'strategic' map shows where the Saltmarsh area fits into the World of Greyhawk campaign package.

NPCs are generally well rounded with some very interesting clashes of personality and temperament a distinct possibility. Because of the twists in the plot of this adventure, I feel that it should be run by an experienced DM who can do justice to the subtleties. At least there will not be the problem found in some modules of how to launch the players into the game. The party has a specific job to do which, whilst leaving them plenty of room for manoeuvre, will get them right into the module immediately.

My only reservation is that the town of Saltmarsh is described as playing 'a pivotal role' in the 'U' series, but DMs are expected to map and populate it themselves with the help of minimal outline material. I feel if one is using a module rather than designing one's own campaign, it is precisely this sort of detail one expects to have provided. If lack of space is the problem, then the monster-bashing optional venture could have been left out.

Other than that quibble, this module provides a rewarding set of AD&D™ adventures. Although it can be played in isolation, U2 plays best as part of the trilogy U1-3. It is intended for 6-10 characters of levels 1-4. It is carefully designed and has a fresh approach to its storyline which is to be applauded. Play it.

THE CULT OF THE REPTILE GOD

The players arrive in Orlane aware that the once prosperous community is in decline. They must solve the problem of why this is so. There is enough in the village for several gaming sessions as the players look for answers. The DM is provided with an NPC *agent provocateur* to gently point floundering parties in the right direction. Assuming the players do not make too many serious mistakes, they will eventually learn that the source of Orlane's trouble is elsewhere. They will need to make an overland trip arriving (if they survive) at a challenging, if traditional, *denouement*.

A noteworthy feature is that the unknown adversaries do not tamely wait for the players to come and get them. They are active, so a party which spends too much time bumbling around Orlane may find that they lose the initiative. I also like the practice of giving NPC stats. with AC, #AT, and Damage points ready adjusted for strength, magic and dexterity defence bonuses. This is a welcome time-saver for DMs.

There are some criticisms. The structure is a stereotype: arrive in village and poke around for a while, undertake a mildly hazardous overland trip, top the whole thing off with a showdown in guess what — a dungeon.

Considering this is a novice module, it is surprisingly vague about how the party gets started, and although most of the NPCs are given at least adequate stats. there are some surprising omissions. For example, an innkeeper is said to carry a dagger at all times, but the extent of his given stats. are AC and hp, not a word about the dagger.

DMs can easily flesh this out, but they should not have to — they are buying a ready-made adventure to do this for them.

Overall, however, this is a good module. The details are for the most part carefully worked out, the plot is interesting and there are innovative touches.

Doug Cowie

I3 Pharaoh (6-8 characters, levels 5-7), U2 Danger at Dunwater (6-10 characters, levels 1-4), and N1 Against the Cult of the Reptile God (4-7 characters, levels 1-3) are published in the USA by TSR Inc. They are available in this country from TSR Hobbies (UK) Ltd., The Mill, Rathmore Road, Cambridge CB1 4AD. They are priced: I3 – £4.50, U2 – £3.95 and N1 – £3.95.

GAME REVIEWS

SF2: STARSPAWN OF VOLTURNUS

Things are really moving on the STARFRONTIERS™ game front! Hot on the heels of SF1: **Volturnus, Planet of Mystery** comes SF2, the concluding episode of the Volturnus trilogy.

The inexperienced characters who set out on their first adventure with only their toolkits are now equipped with advanced technology and weapons, and have been transformed to hardened and experienced adventurers. SF2 pits the players against an alien invasion of the planet, which they are unable to stop without the aid of the planet's intelligent races. However, these races are wary and suspicious of each other, considering all others at worst as enemies or at best as races to be avoided; and need uniting quickly if the rapidly approaching space fleet is to face any opposition.

Previous dealings with three of the races makes contact an easy matter. Rejoining the Ul-Mor tribe that befriended them in the desert, they meet the leaders of the other tribes and are invited to join in the Great Game of the Ul-Mor. The characters have to impress the Ul-Mor with their courage and determination before they will join the alliance. Uniting the two races from SF1 involves two separate quests. Before the Kurabanda will join the alliance they require the return of their sacred idol, stolen years ago by a demon in the guise of a huge bird. The Edestekai High Priest will be suitably impressed if the players capture a very dangerous animal alive. Both quests call for considerable ingenuity from players.

The fourth race represents a new encounter, and their integration into the alliance will prove the most difficult. The initial reaction is definitely unfriendly. Opening negotiations are concerned with trading laser blasts not pleasantries but the players are equipped to hold their own, at least for a while!

The final part of the adventure involves halting the advance of the invaders. To make the battle more manageable to run, it has been broken down into a number of stages, each revolving around the actions of the players.

Although ideally intended to be played as a continuation of the previous two modules, players unfortunate enough to have been killed beforehand can start the module with new characters.

Overall, presentation is high but it suffers occasionally from sloppy proof-reading. During the battle the alien invaders are listed a number of times, but only the last listing indicates them having any beam weapons skills. Whether it is only the last group that is skilled is unclear; I suspect that they should all have beam weapon skills, otherwise their chances of hitting anything are very slim.

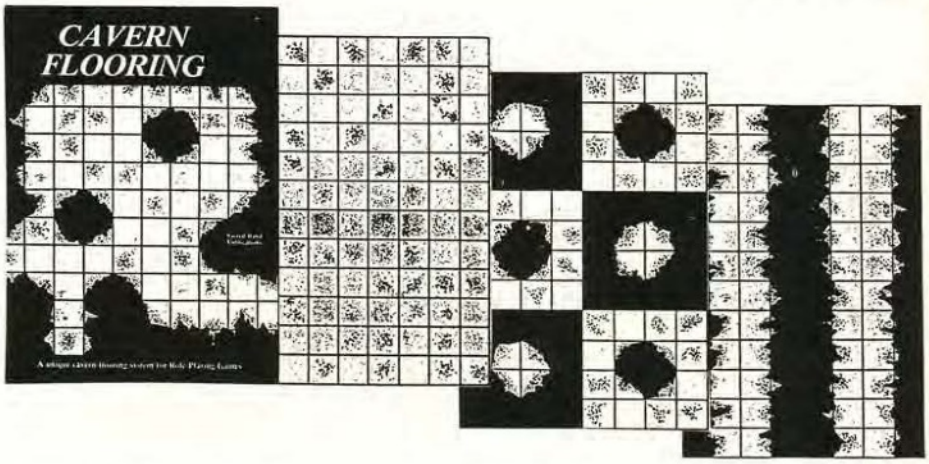
Emphasis is very much on playability; at times this reduces the player's options but it makes the referee's job easier, as players cannot do something totally unexpected.

The appeal of the module will vary. With its heroic emphasis and action-packed plot, new gamers and fantasy players will enjoy it as much as its predecessors. **Traveller** players will probably find it too restricting and unrealistic with primitive forces standing their ground against hi-tech troops instead of being killed in their thousands! Yet STARFRONTIERS is not another **Traveller**. The latter takes realism and believability as its starting point, creating a very credible and enjoyable game from them. STARFRONTIERS is more tongue in cheek, realism being a secondary consideration and having fun its main objective, and here SF2 is certainly successful. Not to say that no skill is required: thoughtless and foolish players will pay the price for their mistakes. Good players are rewarded by a cataclysmic conclusion to the Volturnus trilogy and the potential for some very enjoyable roleplaying. A must for STARFRONTIERS fans.

Jim Bambra

CAVERN FLOORING

For some reason this seems to be boom time for dungeon floor plans of various descriptions. **Cavern Flooring** from Sacred Band Publications is one of the latest. As with the rival products, this system comprises A4 sheets of thin card, printed to resemble a plan view of typical subterranean delvings. 12 sheets are provided; four each of plain walls/corridors, corners and plain flooring. A square grid is superimposed, each square side representing 5 feet in 25mm scale.



These plans are intended to be used in conjunction with 25mm model figures. Players and DMs can see at a glance the position of characters and monsters in relation to each other and quickly judge distances for missile and spell combat. Normal practice is to lay down pieces for the area where the action is taking place and remove those areas moved away from, rather than making a complete dungeon map. Presumably Sacred Band Publications consider that *all* this is known to *all* prospective customers, since they do not include any explanations with their product. Nor do they give any assistance as to how users should cut up the sheets for maximum effect. Indeed, they do not even mention that the sheets should be cut up.

Cavern Flooring, as the name suggests, provide plans for irregular shaped, natural features rather than man-made dungeons. It is possible to make any shape of area and this is a welcome innovation. It is also more or less compatible with other floor plan systems. Physically, the components are unimpressive, being thin card with artwork in shades of grey or black. The flimsy nature of the materials make them inclined to move irritatingly at the slightest touch. Lightly fixing them down with Blu Tack is recommended.

The designers have shown a constructive approach when faced with my criticisms. They tell me that the thin card is deliberate because the flexibility of the system necessitates the overlapping of pieces, which would not be feasible with thick card. As regards the lack of instructions for users, Sacred Band said 'Imagine readers can be assured that we agree that this was an omission. From now on we will include a sheet of instructions in all our packs'.

Doug Cowie

CAVERN FLOORING is produced by Sacred Band Publications, c/o 10 Oak Close, Thorpe-le-Soken, Clacton-on-Sea, ESSEX. Price: £2.99.

X3 — CURSE OF XANATHON

A welcome addition to the list of Expert Set modules, X3 is intended for 5—8 characters of levels 5—7. The Duchy of Rhoona, where the module is set, is designed to be placed on the Continental map supplied in module X1.

CURSE OF XANATHON is described as being a 'detective-type' module. Certainly Rhoona seems to be a place in need of detectives as the ruler, Duke Stephen, has taken to issuing edicts such as 'All taxes must be paid in beer' which leads to a predictable beer shortfall, and 'Horses ridden within the town boundaries must carry their riders facing the mount's tail' which leads to an alarming upsurge in traffic accidents.

Whilst the good folk of Rhoona scratch their collective heads over this, our intrepid players go into action! If they do things properly, they will progress in an orderly fashion through 5 scenarios, puzzling out what is going on and eventually setting things to rights.

Herein lies the problem of this module. No party of players that I have known ever does what they are supposed to, in the right order, through *five* different adventures. To assist in getting the players through the module properly, the DM is provided with Eric of Forsett. He sounds like a steak & kidney pie manufacturer but is, in fact, a clerical heavy. He pops up whenever the party is going astray and guides them back on course. After he has appeared a few times, it is going to look a little obvious and players may feel over-manipulated. Similarly, the first three scenarios are prompted by Ducal proclamation. The first time the Duke's Herald comes round shouting his head off is OK but after that players tend to become a little cynical and ignore such an obvious ploy to guide them where the DM wants them to go.

Nevertheless this is a good module to play. The scenarios are all interesting, amply provided with maps, plans and NPCs, and link together well. The town alone is worth the purchase price, having an outline map with an ingenious system for locating taverns, businesses, warehouses, etc. in a way that will eventually result in a detailed town, unique to each DM's game. A good selection of pre-generated characters is provided to get play underway quickly if existing characters are not available.

The designer has provided some information of the wider world round Rhoona. This is not just for background colour. Matters of High State impinge upon the activities of the party. If they do not swiftly solve the mystery of the Duke's loony behaviour, an army of dwarves is likely to arrive and start knocking large chunks out of the town and its inhabitants. The dwarves have been direly insulted by one of the Duke's crackpot proclamations.

Here, then, is a module rich in character and invention. Although it is unlikely that any party will follow the story line through five scenarios without a lot of guidance, if the DM can avoid making the players feel over-manipulated, there will be much enjoyment to be had.

Doug Cowie

SPACE OPERA FIGURES

An unfortunate side effect of the increased quality and variety of 25mm fantasy figures is that price tends to rise along with standards. One solution, if your eyes and painting skill are up to it, is to turn to the cheaper 15mm scale. SPACE OPERA have just launched a new range of futuristic adventurers with four packs of five figures each. At 55p per pack, they are certainly competitive.

Designed to fit into a variety of role-playing games, Space Opera's range, as the name suggests, presents figures in the sort of exotic, but totally impractical, garb we are familiar with from numerous low budget TV Sci-Fi series. Packs SOH 1 & 2 represent human adventurers, and SOA 1 & 2 aliens. The humans are a nice mix of the sexes, in sturdy poses, mostly drawing or wielding unspecified firearms. The aliens are similarly humanoid, the only distinguishing features being assorted bestial components — animal heads and tails! The noble exceptions are two very nice, tiny, two-legged dinosaur types from SOA 1, one blazing away, the other drawing in the best earth-bound gunslinger style.

The range is nicely detailed, especially about the aliens' faces, full of character, and chunky in the currently popular fashion. The casting is crisp and largely flash-free. It will stretch your painting abilities to do them justice, but the results will stand proudly alongside the best of the existing 15mm ranges. We await with interest more releases from the Space Opera team.

Ian J. Knight

Space Opera, the producers and distributors of these fantasy figures, can be found at 85-87 Victoria Street, Liverpool, L1 6DG.

a) Reaching slowly behind you, you find the switch on the wall. Light floods the room. There in front of you sits a large, hairy creature, engrossed in a book. Drawing closer you observe that the book is called Blue Frog Tavern, one of the many solo adventures available with Tunnels & Trolls role-playing system.

As you hack off the creature's head, you realise that only this Tunnels & Trolls solo adventure saved you from certain death. You leave the room, determined to find out more. GOTO

FLYING BUFFALO

P.O. Box 100, Bath Street,
Walsall, W. Midlands.

DRAGON BYTE

51a Queen Street,
Morley, Leeds 27

IN MORLEY TO SERVE
WEST YORKS

BOARD GAMES

* Adventure games for all ages including 'Dungeons & Dragons'.

HOME COMPUTERS & SOFTWARE

The famous ZX81 home computer for less than £50
Software games, education, adventures for ZX81, Spectrum, Vic, Atari etc.
Our range grows daily!

And now in Headingley at Last Chance, 10 Ash Road, Leeds 6 Tel: 744235.

TAMWORTH GAMES CENTRE

For:-

FANTASY - SCI-FI - WAR GAMES
RULES - SUPPLEMENTS - BOOKS
MAGAZINES - DICE - FIGURES
PAINTS - FELT - etc.

T.S.R. - TRAVELLER - G.D.W.
D&D - RUNEQUEST - T&T
YAQUINTO - JUDGES GUILD
CITADEL - GAMES WORKSHOP
MERIT - EON - HUMBROL
TAMIYA

Mail Order Please add p&p.
UK 10% (min. 50p) Overseas 25%.
Please allow 14 days for delivery

GILLS'S TOYS & HOBBIES

11 Market Street, Tamworth, STAFFS.
Tel: 0827-3979

CRASIMOFF'S WORLD

POSTAL GAME

Crasimoff's World is a fantasy game of exploration and adventure. As a player you assume the role of chieftain in a band of brave adventurers set on gaining knowledge and power. You must create a party of nine fellow travellers, from three character classes (fighter, mage and priest) to assist your chieftain.

Your party will set out from a small town, knowing nothing about the world apart from a few rumours. As you travel you will learn more about the land and its secrets, encountering other parties, races and creatures. There are tokens detailing magic items, spells, creatures, gods, money and many more things that you will discover later in the game.

'KJC Games has been running Crasimoff's World for over a year now, and the effort the gamesmaster puts into each turn never ceases to amaze me. Most players find themselves offered a different scenario each turn, or find that a new twist has happened to an existing adventure.'

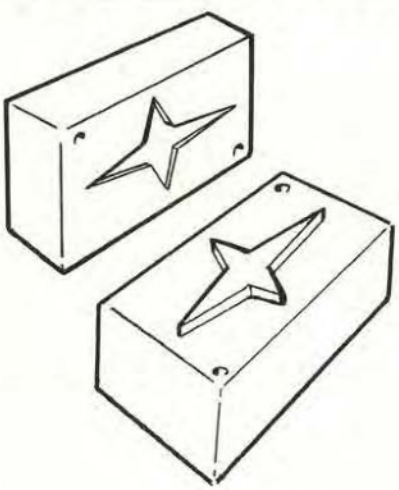
as reviewed in

WHITE DWARF Nº 37

If you wish to enrol in Crasimoff's world send a £5 cheque/P.O. payable to K.J.C. Games. For this you will receive a rulebook, set up material, and the first four rounds. Future rounds are £1.25 each. Copies of the White Dwarf review are available free of charge from K.J.C. Games.

Send to: K.J.C. Games, 5 Vicarage Avenue, Cleveleys, LANCASHIRE FY5 2BD.

FLEMING RESINS



SILICONE MOULD MATERIALS

cast self-releasing silicone rubber moulds and make finely detailed repeat models of almost any shape.

ACCURATE REPRODUCTION
IN INCREDIBLE DETAIL

suitable for plaster of paris, low melting point alloy, polyester, acrylic or Fleming's epoxy resins

FLEMING SERVICES (RESINS) LTD.
(0763) 60598

10 BARRINGTON ROAD, SHEPRETH,
ROYSTON HERTS.

b) You feel your weapon slice through something fairly solid. An agonised roar invades your ears and light floods the room. There before you is a large, hairy creature holding the shattered remains of a book called The Misty Wood, one of the many solo adventures available with Tunnels & Trolls role-playing system.

"Fiend", cries the creature, "you ruined my game". "Go and buy your own copy!"

As you back out of the room, you wonder about this Tunnels & Trolls solo adventure which means so much, even to hairy monsters. You leave, determined to find out more. GOTO

FLYING BUFFALO

P.O. Box 100, Bath Street,
Walsall, W. Midlands.

ILLUMINATIONS

MINIATURES

CHRONICLE MINIATURES are a small company with an impressive range of fantasy figures. Their recently introduced **Hobgoblins** (25mm) has received much critical acclaim, and their forthcoming **Official Bushido** range of 25mm figures are eagerly awaited. Available first will be **Bakemono** (Ghostly Goblins) with plenty more Nipponese nasties to follow. In between producing new ranges, Chronicle are continuing the job of re-designing their **Adventurers** series to even higher standards than before.

If you like to emphasise the visual side of your adventure gaming, you are doubtless the proud possessor of many finely painted metal figures. The chances are that you make use of the familiar cardboard floor plans as the playing surface for your little masterpieces. TORCHLIGHT FANTASY PRODUCTS think that you and your miniatures deserve something better. They have designed a whole range of cast resin, miniature chambers and passages which, when painted, will provide the final three-dimensional touch to dungeon adventuring. Prices range from 40p for a 2" by 2" floor and wall combination to £3.25 for an 8" by 8" chamber with floor, four walls and one free-standing doorway. To come are several specials including the obligatory Torture Chamber, a Wizard's Room, a Spider's Lair and other creepy creations.

THE HOBBIT HABIT

The popularity of the works of J.R.R. Tolkien never seems to wane. Devotees of *The Hobbit* who are also in possession of a Spectrum home computer can now enjoy an electronic version of their favourite book. This is a computer game from Melbourne House, licensed by the Tolkien Estate and also called **The Hobbit** (£14.95). For your money you get a rule-book, a cassette (on which is stored the computer program) and a copy of the original book. The rules claim that the player can talk to the characters in the story 'in ordinary English'. Non-humans can be addressed using 'Animtalk'. What Tolkien would have made of that etymological abomination is now, alas, purely a matter for speculation.

IMAGINE™ magazine thanks Doug Cowie for his assistance with these items.

STATE OF THE ART STUFF

Computer Games Ltd., based in Essex, have announced some new products for 1983. They are to release some additional Game & Watch pocket-sized LCD games, with titles like **Donkey Kong, Donkey Kong Jnr., Oil Panic, Mickey & Donald** and **Greenhouse**. There will also be some low-priced LCD games, such as **Donkey Angler, Jumping Boy, Runaway, Trojan Horse** and **Towering Rescue**.

And more! A **Frogger** hand-held game; 1983 versions of the **Galaxy Invader** and **Puck Monster** hand-held games; Activision cartridges for Intellivision **Pitfall** and **Stampede**; **Pitfall** and **Megamania** available for the Atari VCS; **Chess Challenger 9**; **Mini Chess Challenger Mark II**; the new CGL **Chess King** chess unit.... Busy lads, these....

They are also promising a home computer for 1983, which they intend to market at a very competitive price. If you require details of these products, then contact CGL at CGL House, Goldings Hill, Loughton, ESSEX IG10 2RR.

In case it really worries you, Donkey Kong Jnr. is the hero of the game that bears his name. It is up to you to help him rescue his 'papa' from the evil Mario's cage, by having him climb trees, swing from bough to bough and so on. Every time you free 'papa' a big smile lights up his cheery little face. Who says adventure games are dead?

OOOPS!

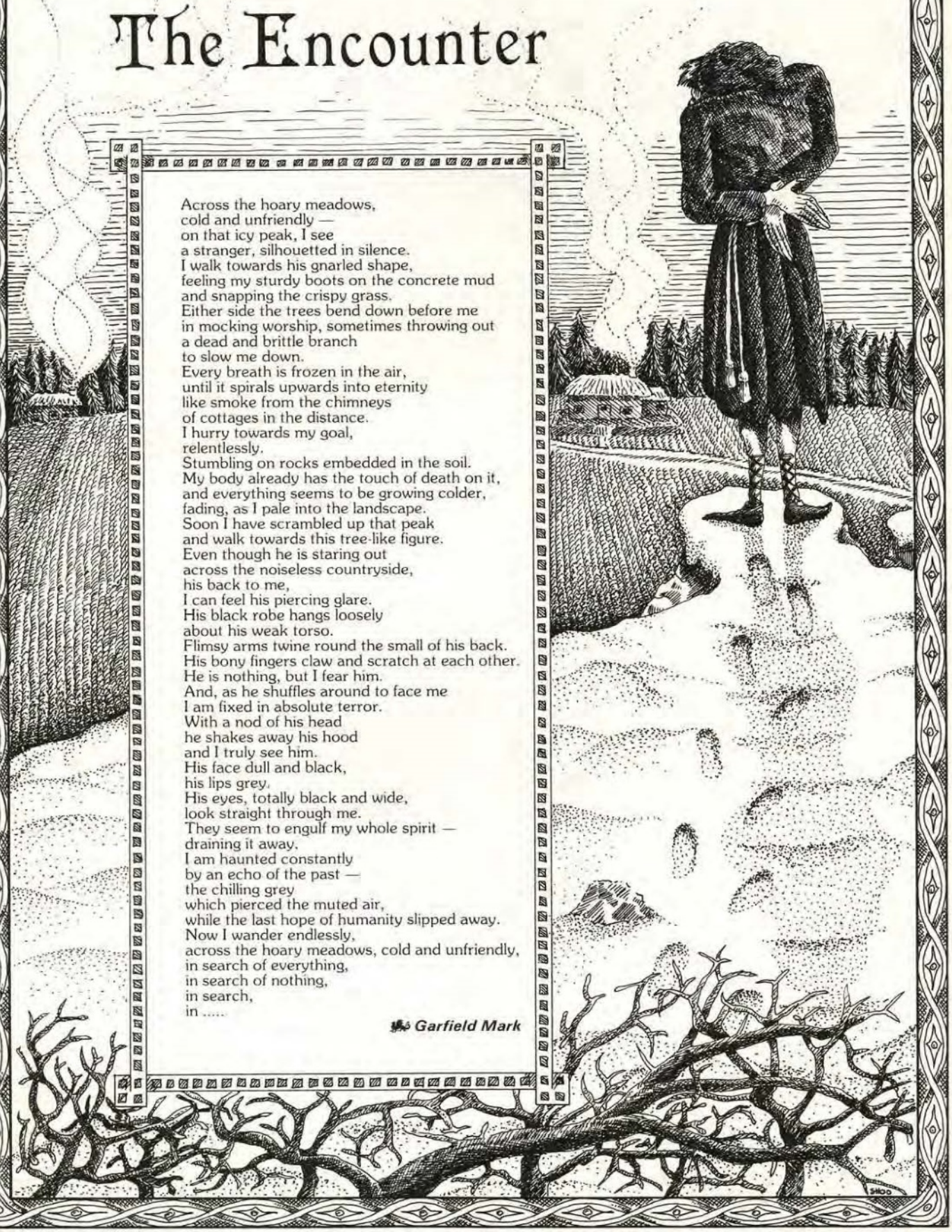
A call came in from John Wesley-Smith of Flying Buffalo. Apart from giving us his reaction to # 1 — he liked it — he pointed out our error on the **Morrow Project** modules. BRIDGETAKERS and DAMOCLES are not both names for the same module. The former is a separate scenario, authored in Britain and not yet finally approved by Timeline. He also said that he was awaiting some other goodies from the US, and will keep us informed.

PIECES OF EIGHT

Now then, did you ever fancy luffing a little or even going close-hauled on the starboard-tack? Well, now you can, in the comfort of your own home. **Privateers and Gentlemen** (FGU) is a forthcoming adventure game of life afloat in the late 18th/early 19th centuries. Whether you are a powdered exquisite in command of a Bourbon frigate or a sweaty tar working the guns on a leaky privateer, it promises to be an exciting game with action at sea or ashore.

Included in the game (and available separately) are a new set of rules for ship to ship battles with models — **Hearts of Oak**. These are a revision of an older set previously available under the same name.

The Encounter



Across the hoary meadows,
cold and unfriendly —
on that icy peak, I see
a stranger, silhouetted in silence.
I walk towards his gnarled shape,
feeling my sturdy boots on the concrete mud
and snapping the crispy grass.
Either side the trees bend down before me
in mocking worship, sometimes throwing out
a dead and brittle branch
to slow me down.
Every breath is frozen in the air,
until it spirals upwards into eternity
like smoke from the chimneys
of cottages in the distance.
I hurry towards my goal,
relentlessly.
Stumbling on rocks embedded in the soil.
My body already has the touch of death on it,
and everything seems to be growing colder,
fading, as I pale into the landscape.
Soon I have scrambled up that peak
and walk towards this tree-like figure.
Even though he is staring out
across the noiseless countryside,
his back to me,
I can feel his piercing glare.
His black robe hangs loosely
about his weak torso.
Flimsy arms twine round the small of his back.
His bony fingers claw and scratch at each other.
He is nothing, but I fear him.
And, as he shuffles around to face me
I am fixed in absolute terror.
With a nod of his head
he shakes away his hood
and I truly see him.
His face dull and black,
his lips grey.
His eyes, totally black and wide,
look straight through me.
They seem to engulf my whole spirit —
draining it away.
I am haunted constantly
by an echo of the past —
the chilling grey
which pierced the muted air,
while the last hope of humanity slipped away.
Now I wander endlessly,
across the hoary meadows, cold and unfriendly,
in search of everything,
in search of nothing,
in search,
in .....

Garfield Mark

TITAN DISTRIBUTORS LTD.

WHOLESALERS &
DISTRIBUTORS OF

STAR WARS - toys · figures · kits · etc

E.T. - toys · merchandise

BLADE RUNNER - cars · filmbooks · etc

SCIENCE FICTION BOOKS - British & import

U.S. and U.K. COMICS

ILLUSTRATED FANTASY ART - books · p/folios

TITAN BOOKS - comic art albums

JUDGE DREDD - game · badges · figures · etc

2000 A.D. - books · candles · T-shirts

DR. WHO - books · merchandise

TRON - toys

JAPANESE ROBOTS

JUDGE DREDD

P.O. BOX 250, LONDON E3 4RT, ENGLAND.
01-980 6167/8 FOR DETAILS.

Standard Games

CITY OF SORCERERS

Dare you tread the streets of the City of Sorcerers ... For magic is a dangerous power, a two-edged sword. As you progress through your training as a sorcerer, not every spell in the dusty tomes will aid you and some experiments may have unpleasant side-effects. Truly is it said that no man survives the eighteen terms of magical training unchanged.
Fate may deal a man strange cards during his apprenticeship, but learn he must, for after his training he will enter the Arena to decide who will rule as Arch-Mage.
Here it is that spells of conjuration will be chanted, the potions drunk and the very earth writhe and change its shape.
A game of skill, low-cunning and sorcerous combat for two to four players. Easy to play yet marvellous to behold.
£9.95 postage free.

CRY HAVOC £9.95 post free.

"Cry Havoc" deals with individuals, single knights, spearmen, and others to simulate medieval combat in a lifelike and convincing manner.
2 full colour maps printed on canvas textured board, that allow for 10 different terrain configurations to be produced. 228 playing pieces. These are also produced in full colour, giving the characters and individuality and life so often missing from other board games.

Starship Captain

Combat between starship fleets in the far future. The clash of empires or the destruction of rebels, attacks on star - lane convoys - all can be reproduced! Made with the same attention to detail and with the playability of our first game "Cry Havoc".
2 complete fleets of full colour starships, comprising fighters, freighters, destroyers and cruisers up to five inches in length. Asteroids and minefields, 9 Geomorphic maps of deep space. (Each map 20" x 15") 1. Rule book, 1. Scenario book, 1. 20 Sided Die. £12.95 postage free.
SEPARATE GAME COMPONENTS FOR THE ABOVE
All Maps and Counter Sheets £2.95, the Damage Record pad 75p, postage free. CRY HAVOC Map 1 The Village, Map 2 The Crossroads, Map 3 The Forest, Co.1. Counters.
STARSHIP CAPTAIN Map D.1. Deep Space, S.G.1. Yellow Fleet Counters, S.G.2. Green Fleet Counters, R.P.1. Damage Record Pad.

CARD WARRIORS 25mm

Full colour wargames and fantasy figures. £2.00 postage free. D.A.1. Saxon Army, D.A.2. Norman Army, F.1. Dungeon Adventure, F.2. Savages & Swordsmen, U.S.1. Union Infantry, U.S.2. Confederate Infantry, U.S.3. Union Cavalry, U.S.4. Confederate Cavalry, U.S.5. Civil War Artillery.

STANDARD PADS

Role - Playing Character Sheets Pad (£1.95 post free). Suitable for fantasy adventures, this pad saves hours of tedious writing: - just fill in the relevant details when you generate your characters. Contents 50 sheets.
Hex Paper Pad (£1.95 post free). Suitable for all map making needs. 50 sheets of small hexes in an A4 format.
Macro - Hex Pad (£1.95 post free). 50 sheets of small hexes with a large hex super imposed. This allows a particular hex in a campaign to be mapped in detail.
Dungeon Floor Plan Pad (£2.50 post free). 10 sheets of dungeon flooring. Stone, natural and board floors. Curved steps and corridors, pits, rocks, grills and spiral staircases, all ready to cut and use. Printed on card.
Dungeon Accessory Pad (£2.50 post free). 10 sheets of doors, windows, furniture and boat, in addition to basic stonework. Printed on card to cut out and use.
Jumbo Hex Pad (£2.95 post free). 10 sheets of numbered hexes. Each sheet measures approx. 17 x 25 ins. As the hexes are approx 1" inch across, these sheets are ideal for both map-making and game expansion.
Jumbo Hex Clear Plastic Sheet A2 sheet of large consecutively numbered hexes. Suitable for campaign mapping. Printed on clear plastic.
Jumbo 1" Square Floor Plan Pads Jumbo 1" square Dungeon Floor Pads a visual effective aid, for instant reference for the fantasy and role playing adventure. Size A2 on tinted Parchment paper.

Felt-Hex

The revolutionary new playing surface for role-playing and wargames. Made of high quality felt in a range of colours. Felt Hex has a one inch hex grid printed on one side, and is plain on the reverse. **Felt Hex is available in Blue, Sand and Green, each sheet is 6ft x 4ft and costs £12.95 postage free. PLAIN FELT** is also available in the above colours at £4.25 the metre length, 72 inches wide.

CAMPAIGNS IN FOCUS Only £9.95 postage free.

Forty unbound contemporary photographs. Each print 9 inches x 7 inches. Great interest to the figure collectors, dioramists and wargamers alike. **Vol.1. The Crimean War, Vol.2. The 2nd Afghan War 1879.**

Magnificent Full Colour W.W.1. aircraft prints. Each print measures 12 x 3 inches. Available at £1.75 each, or £6.00 for the set of 4 postage free. **W.1. Pflaz, W.2. Albatross, W.3. Bristol, W.4. S.E.5.**

ORDER FORM

- ___ City of Sorcerers
- ___ Starship Captain
- ___ Cry Havoc

Game Components
Cry Havoc
Map 1 Map 2 Map 3 Co.1.
Starship Captain
D.1. S.G.1. S.G.2. R.P.1.
Aircraft Prints
W.1. W.2. W.3. W.4.
Card Warriors
D.A.1. D.A.2. F.1. F.2.
U.S.1. U.S.2. U.S.3.
U.S.4. U.S.5.
Felt Hex
___ sheets 6ft x 4t Green
___ sheets 6ft x 4ft Sand
___ sheets 6ft x 4ft Blue
Plain Felt
___ Metres of Green
___ Metres of Sand
___ Metres of Blue
Campaigns in Focus
___ Vol.1. The Crimean War
___ Vol.2. The 2nd Afghan War
Standard Pads
___ Role Playing Character Pad
___ Dungeon Floor Plan Pad
___ Dungeon Accessory Pad
___ Hex Paper Pad
___ Macro Hex Pad
___ Jumbo Hex Pad
___ Jumbo Hex Clear Plastic Sheet
___ Jumbo 1" Square Floor Plan Pads

I enclose _____ On the items ordered.
Name _____
Address _____

If you would like our literature please send a stamped addressed envelope.

Please send to Standard Games and Publications Ltd, FREEPOST, Arlon House, Station Road, Kings Langley, Herts. WDB 159 Tel: (09277) 68328

c) As you turn and flee, you run straight into the wall. SMACK! Stunned, but still standing, you feel around the wall desperately for some means of escape. But you find only a light switch.

Determined to at least face your nameless foe, you turn, finger hovering over the switch. Turn to page 15 (option a).

GALAXY

MAIDSTONE

DUNGEONS & DRAGONS
MINATURE FIGURES
MODULES
TRAVELLER
RUNEQUEST
Large range of Fantasy & Wargames

Also

COMPUTER HARDWARE
Atari, Vic, Dragon, Texas

COMPUTER SOFTWARE
Vic, BBC, Spectrum, ZX81, Atari, Texas, Dragon

Plus Atari and Mattel, VCS units and Imagic, Parker & Activision Cartridges

GALAXY
60 High Street,
Maidstone, KENT. (0622) 682575

CLASSIFIED ADS

IMAGINE™ magazine offers special rates to those interested in taking out classified advertisements. These cost just 10p per word or £3.00 per column centimetre (pre-payment required).

If you want to advertise in IMAGINE magazine write to:

IMAGINE magazine (classified)
The Mill, Rathmore Road,
CAMBRIDGE CB1 4AD.

Basic D&D® set, unused. Unwanted Xmas gift. Offers to Box K10.

Pen Pal wanted for American boy, 22. Anyone interested should contact Box P1.

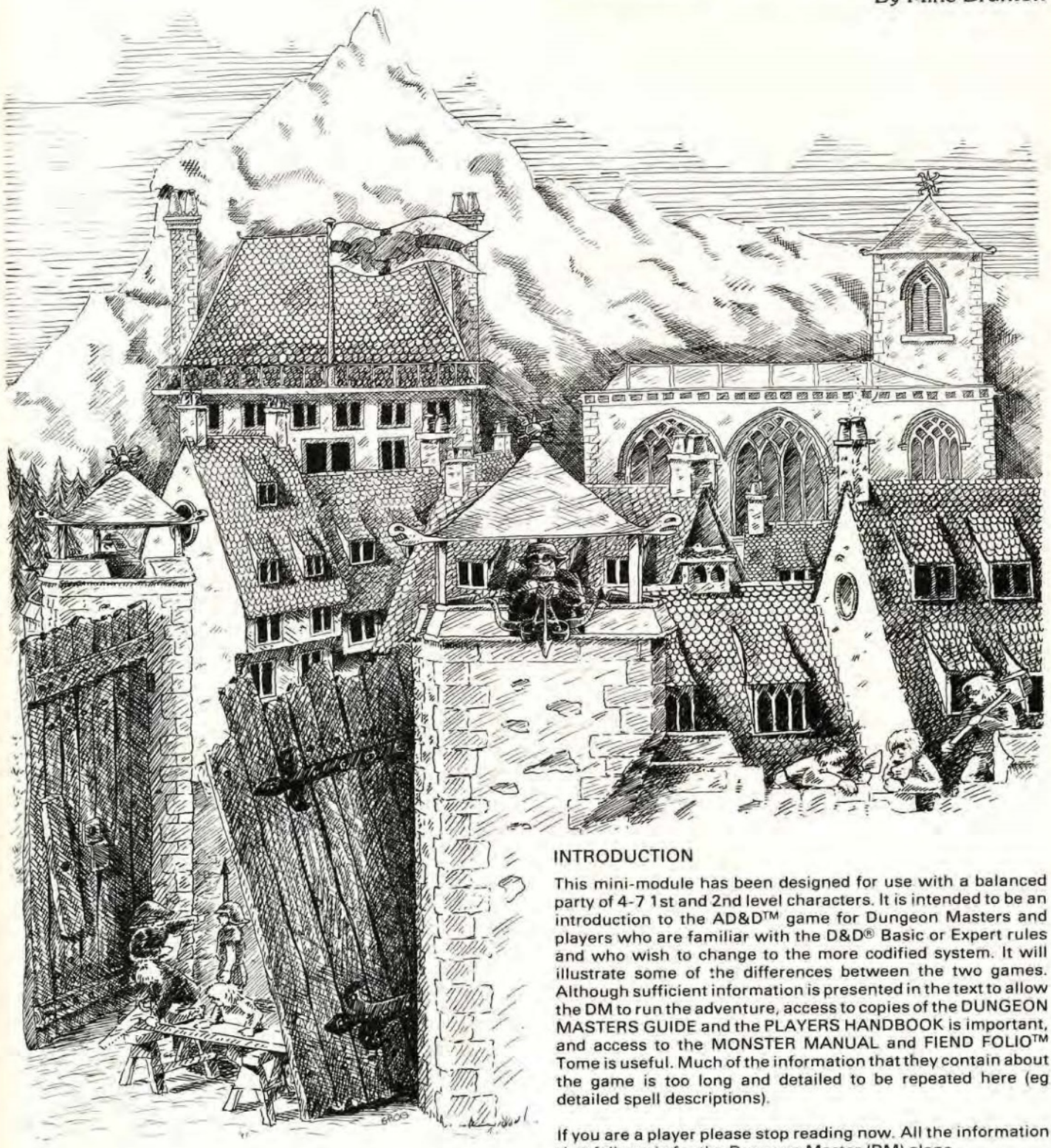
SOUTHAMPTON'S Games Centre. All the latest games stocked from T.S.R., Games Workshop, Avalon Hill and many others. Also Citadel and Minifigs stocked.

PASTIMES II, East Street Centre, Southampton. Tel: 0703-21789.

IMAGINE magazine classified advertisements — great value.

A BOX FOR THE MARGRAVE

An AD&D™ Mini-Module for 4 - 7 characters
By Mike Brunton



INTRODUCTION

This mini-module has been designed for use with a balanced party of 4-7 1st and 2nd level characters. It is intended to be an introduction to the AD&D™ game for Dungeon Masters and players who are familiar with the D&D® Basic or Expert rules and who wish to change to the more codified system. It will illustrate some of the differences between the two games. Although sufficient information is presented in the text to allow the DM to run the adventure, access to copies of the DUNGEON MASTERS GUIDE and the PLAYERS HANDBOOK is important, and access to the MONSTER MANUAL and FIEND FOLIO™ Tome is useful. Much of the information that they contain about the game is too long and detailed to be repeated here (eg detailed spell descriptions).

If you are a player please stop reading now. All the information that follows is for the Dungeon Master (DM) alone.

A BOX FOR THE MARGRAVE

A Box for the Margrave is divided into two parts:

Part I (this section) is an introduction to the mini-module.

Part II is the adventure key. All information necessary to run the adventure is provided in a series of encounter keys. Information which is indented and in a different type-face may be read to players at the specified time. The DM must decide what additional information to give to the players.

A map is provided which the DM should give to the players. (IMAGINE™ magazine grants permission for this item to be reproduced.) This shows the route the party should take. The encounters can be located by comparing the map references after the encounter heading with the grid on the map: for example, *Varit* is located at AI10.

Detail maps are also given for encounters 2 and 3.

Where monsters or Non Player Characters (NPCs) are described in the text, statistics for them are given in brackets. The statistics are presented in the following order:

Armour Class (AC); Movement Rate (MV); Hit Dice (HD) or Level/Class; hit points (hp); Number of Attacks (# AT); Damage caused by attack(s) (D); any other notes, eg Special Attacks (SA), Special Defences (SD), experience points (xp).

DM's BACKGROUND

The valley of the River Hyot, as it approaches the sea, is a pleasant and fertile place. The valley and the surrounding hills are dotted with small villages and manor houses.

Unfortunately for those who live there, it has long been a source of contention between two of the region's overlords. Baron Ranald (9th Level Fighter AL LE) and Margrave Chamalx (10th Level Fighter AL LG) both claim the valley as a part of their demesnes.

Seven years ago Baron Ranald's troops sacked a manor house in retaliation for an attack on a border post, allegedly by some of the valley dwellers. Ranald moved several units of cavalry into the valley as a peace-keeping force. The inhabitants protested to Margrave Chamalx, who petitioned Duke Parrel, liege-lord to both himself and Ranald, to force Ranald to withdraw his men. The Duke ruled in favour of the valley folk. With ill-grace Ranald removed his men from what he regarded as his land. He also publicly declared that he held Chamalx responsible for his defeat and humiliation.

For the past seven years the Duke's personal troops have occupied the Hyot valley. Three weeks ago Duke Parrel died leaving his title to his only son, a 12 year old boy. This was exactly the opportunity for which Ranald had been waiting. Before Parrel was buried, Ranald's forces had crossed the River Hyot and attacked Margrave Chamalx' county town, Caer Dolgur.

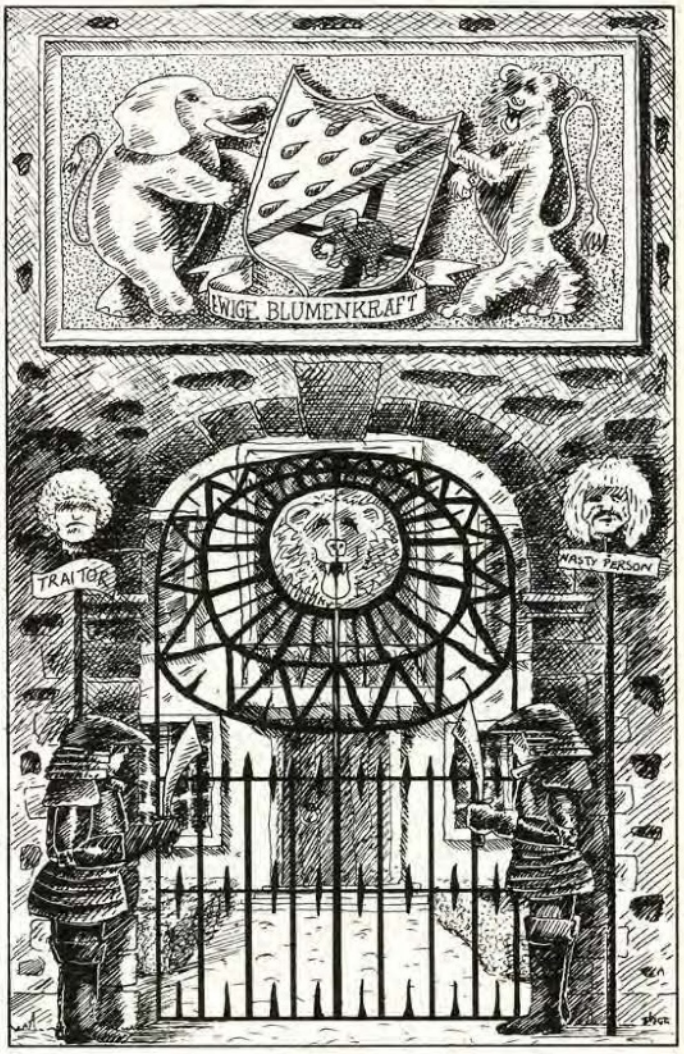
As the war enters its fourth week Margrave Chamalx has lost. The Baron's use of non-human troops in great numbers, mostly hobgoblins, has assured him of a cheap victory. In considerable disarray the Margrave and his remaining men have retreated to the garrison town of Varit, where the Margrave now intends to make a final stand. He knows that such a fight would be impossible to win.

The party should have been brought to the starting point of the adventure by the offer of employment as caravan guards by a local merchant for a journey across hostile territory. This source of employment is no longer available to the party.

PLAYERS' INFORMATION:

The DM should read the following to the players at the start of play:

> You have arrived in the small garrison town of Varit, having been promised jobs as caravan guards by a local merchant. The town is full of activity — you quickly deduce that it is being fortified against attack and that the population seems to consist mainly of soldiers and camp followers. The troops look as if they have already fought, and lost, a major confrontation. All regard you with deep suspicion. The walls are in a state of disrepair, and the gates are rotten and falling from rusted hinges. Engineers are working with grim determination to improve the defences.
>
> When you reach the merchant's house you find it broken into and troops billeted there. On explaining your presence to the soldiers you are seized and frog-marched to the Lion House, a large dwelling in the centre of the town. This is now the headquarters of the Margrave Chamalx.
>
> On a lance-point outside the gates of the house is the head of the merchant who hired you. As you pass the word 'traitor' is mentioned.
>
> You are dragged into a large hall. The Margrave, a middle aged man, is wearily discussing strategy with his chief retainers. The soldiers tell him of your connection with the traitor-merchant, and of your protests of 'innocence'. The Margrave looks at you with a calculating expression, and consults with one of his retainers in hushed tones. Finally he delivers his judgement:



'You have been in league with my enemies. However, I see in your faces that it was done unwittingly. I therefore pardon you for this offence.

'There is a service that you must perform for me in payment for your lives. I have a box that must be delivered to my cousin, and at all costs must be prevented from falling into the hands of Baron Ranald, my sworn enemy. My troops are weary and few in number; all are needed to defend this place against the final assault. You, as a small group of hardy adventurers, have an excellent chance of getting through the enemy lines. You must take this box to my cousin.'

At this point a man-at-arms brings in the box. It is a simple wooden casket about 6" x 4" x 3", bound with iron and with three locks on the front. The Margrave gives you a single key and a sheet of parchment with these words:

'This key opens one of the locks on the box. My cousin, who has been warned of the box's arrival by carrier pigeon, has the other two keys. All three are required to open the box safely. Do not tamper with it in any way. I am also giving you a map which shows what my spies report as the safest way from here to your rendezvous. Do not fail me, and you will be rewarded.'

The Margrave then beckons to one of his men, a scar-faced individual in battered armour. He orders the man, Stok, to guide you to the tunnel end and report back.

Stok looks at you with obvious contempt. With a curt nod he leads you out of the hall and down a spiral staircase, to a point well below ground level.

Lighting a torch, Stok leads you to an apparent dead end. Pausing only to check whether the party was followed or not, he presses a number of bricks in the wall. A cold clammy breeze makes the torch flutter as a hidden entranceway opens.

Stok orders you to enter the tunnel, and then presses some more brickwork outside the entrance. As the panel begins to close a hooded figure detaches itself from the shadows behind him.

The last thing you see as the panel closes is the incarnadine life-blood of your guide pulsing out onto the floor....

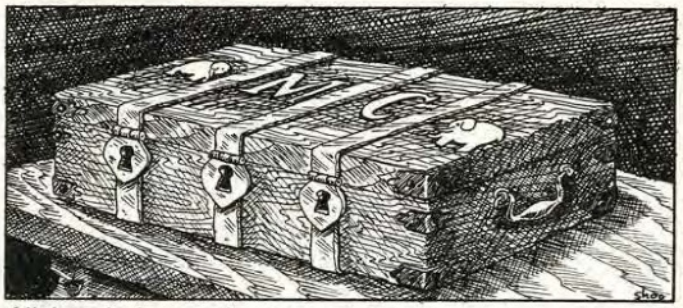
At this point the adventure proper begins. The guide has been struck dead by an assassin, and the party can do nothing to alter the course of events described above. The panel is entirely immovable from this side, and there is no opening mechanism to be found.

The full statistics of the assassin appear in Encounter 6. However, the DM should give the impression that the assassin may be following the party throughout the adventure. The DM should also feel free to use the assassin encounter at another point during the adventure if this should prove necessary (eg if the party wanders off course in Encounter 4, or attempts to steal the Margrave's Box).

The Margrave's Box:

The box is a small chest or casket made of iron bound mahogany. There are three locks built into it, all requiring separate keys. The party has been given the key to the centre lock, but this is useless on its own. All three keys must be turned simultaneously to open the box without destroying its contents.

The locks are all linked together into a single unit. If all three are not used at the same instant a vial is crushed and acid is released onto the contents of the box.



All three locks must be successfully picked at the same time to open the chest, by three thieves. One thief cannot pick one lock and then move onto the next without triggering the destruction of the contents. Using brute force to open the box has an 85% chance of destroying the contents.

Inside the box are four documents, and a small leather bag.

The first document is the Margrave's original Letters Patent granting him the title and his lands, along with the right to keep and bear arms. The second is a promissory note from the Merchant Adventurers Guild for a face value of 100,000gp (actual value nil). The third of the papers is a tithe map of the Margrave's lands listing the value of all the properties shown; appended to this is an authority from the church to gather the tithes. The last document is an incomplete fragment of parchment naming Margrave Chamalx as a commander of the Knights of the Holy Sepulchre.

The leather bag contains the Margrave's signet ring, with his coat of arms clearly shown.

1. THE TUNNEL (AI10/AH11)

The DM should allow the players to attempt to open the panel. After they have tried and failed he should read the following:

> After the panel refuses to open you turn around. Before you a man-made tunnel stretches into the darkness beyond your torchlight.

The tunnel is 10 feet wide with an arched ceiling 12 feet high and is well over one mile long. The DM should not give the players any definite information on how far the party has travelled, but only approximate walking times.

The DM should feel free to invent some items of interest in the tunnel for the party to encounter: old ventilation shafts in the ceiling, iron gates, fallen masonry, side alcoves, a giant rat (AC 7; MV 12"; HD 1/2; hp 3;# AT 1; D 1-3 + disease; 10xp), etc.

The DM may read the following after presenting the players with a number of such encounters:

> In a side alcove to the left lies the body of a fighter in rusty chainmail. A broken sword hilt lies near the body. The body appears to be several months old.

The body has been infested with 4 rot grubs (AC 9; MV 12"; HD 1 hit points;# AT nil; D special; xp nil). Rot grubs viciously burrow into living flesh. The victim must immediately apply flame to the wound (1-6 hit points of damage per application) or have a **cure disease** spell cast upon him. If these actions are not taken the rot grubs will burrow to the heart and kill their host in 1-3 turns.

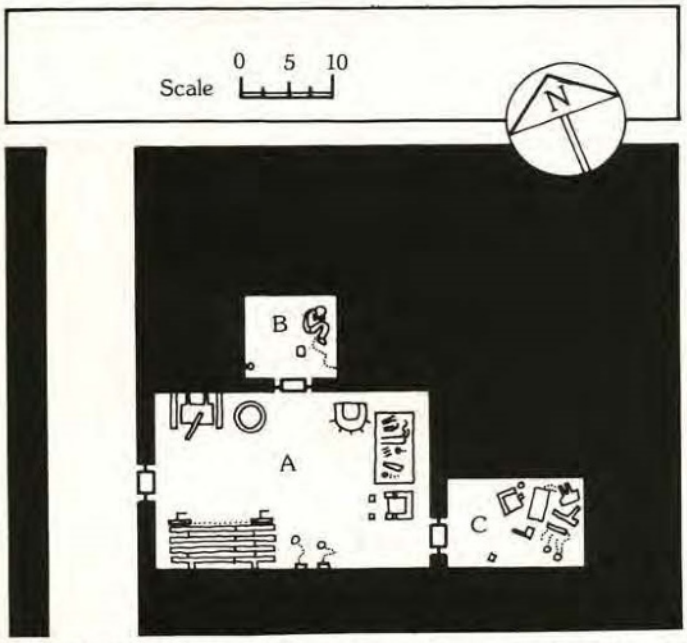
In the belt pouch on the body is a small opal worth 30gp. The other equipment on the body is worthless.

After a further walk of 15 minutes the party arrives at a wooden door set in the right hand wall. If the party chooses to investigate this feature further details can be found in the description of The

Torture Chamber (Encounter 2). If the party carry on they will emerge into a natural cave after another 10 minutes of walking (Encounter 3).

The DM should feel free to alter the times given if the party is behaving in a reckless or over-cautious manner.

2. THE TORTURE CHAMBER (AH11)



There is a wooden door set into the right hand wall. It is bound with iron and has a large iron lock.

The lock is a very simple one. Any thief attempting to pick it has a +10% bonus to his or her chance of lock picking. The door may also be forced open in the normal way.

A. The Torture Chamber.

Once the door is open the DM should read the following:

> You are looking in at a dusty room, about 20 feet wide and 30 feet long. It is filled with pieces of torturer's equipment. In one corner stands an iron brazier with several branding irons. Next to that is a large, uncomfortable-looking wooden chair with mildewed leather straps. There are also three long workbenches covered in a frightening variety of implements: thumbscrews, clamps, chains, whips, pliers, knives, skewers and the like.
>
> There are two other doors. One is at the right hand end of the opposite wall, the other is in the left hand wall.

The chamber contains nothing of value, although the DM should feel free to invent any worthless items or furnishings to add interest. The door on the left, leading to The Cell (B), is locked. The key hangs on a nail next to the door. A thief may pick the lock with the normal chance of success, or the door may be broken down.

The door in the opposite wall is not locked.

B. The Cell

> This room, 10 feet square, appears to have been a holding cell for victims who were to be put to the question next door. Rotten straw covers the floor, and sets of manacles hang from the walls.
>
> Against the opposite wall, one arm still held by a manacle, is a body.

The body is actually a coffer corpse (AC 8; MV 6"; HD 2; hp 7;# AT 1; D1-6; SD can only be hit by magical weapons; 50xp). It will only attack if disturbed in some way. Non-magical weapons do no real damage to the coffer corpse, but only appear to do so. If the coffer corpse is struck by normal weapons for 6 or more hit points of damage in a single melee round it will fall, apparently slain. Next round it will rise up and continue the fight — at which point all those involved must save vs. Fear or flee in panic.

The DM should remember that this coffer corpse is still manacled to the wall, and thus cannot strike an opponent more than 6 feet away. Once the coffer corpse hits a victim it locks its bare hand around that victim's throat. Thereafter it does 1-6 points of damage automatically until it is killed or its victim is dead.

Sleep, **charm** and other mind-influencing spells have no effect upon it. A coffer corpse resembles a zombie, but it is turned by clerics as though it were a wraith. Magical weapons inflict damage on it with the usual bonus.

There is nothing of value in the cell.

C. Storeroom

> This room is about 10 feet wide and 15 feet long. It is filled with rusted torture equipment. On top of one pile of gear is an old iron box. Everything, including the walls and ceiling, is covered in dust and cobwebs.

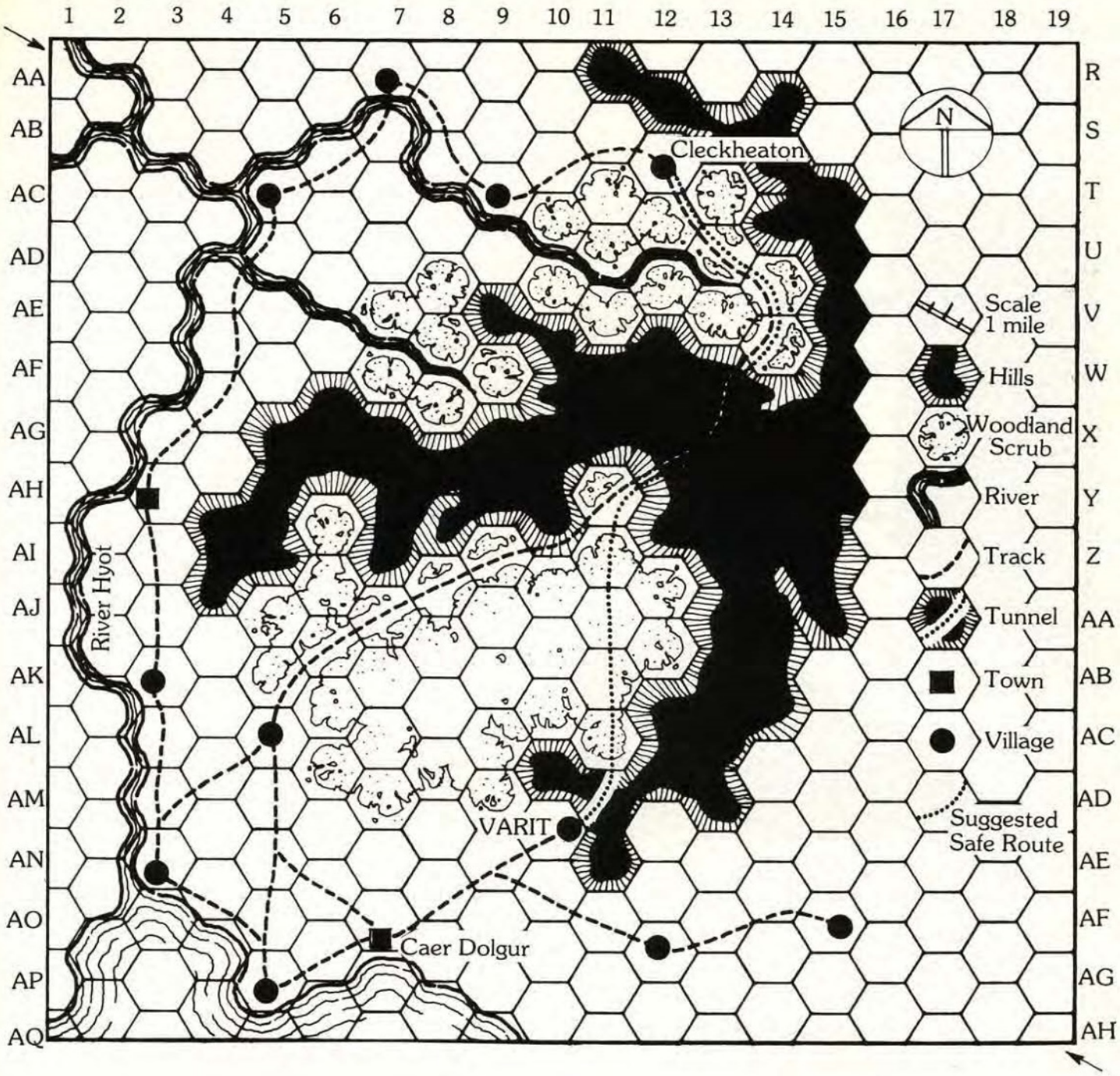
The storeroom is the home of 5 large spiders (AC8; MV 6"; HD 1+1; hp 6 each;# AT 1; D 1+poison; xp 77 each). These creatures live in the cobwebs covering the walls and ceiling. They are 90% likely to attack anybody entering the room. Their poison is relatively weak, saving throws are made with a +2 bonus.

The equipment in the room includes broken thumbscrews, chains, hammers, nails, lengths of string and a bag of damp charcoal. The DM should feel free to add other items to this list. The iron box is locked. A thief has the normal chance of success in picking this lock. Inside the box are papers relating to the craft of torture (value 1gp if sold to a sage), two leather bags containing 35gp and 70ep respectively, and three glass vials.

The first glass vial contains a dark crimson liquid (a potion of **extra-healing**), the second a red liquid (a potion of **healing**) and the third an amber liquid (a potion of **human control**). Each potion has one dose.

3. THE CAVE (AH11)

> At this point the tunnel joins a natural cave at an angled T-junction. The cave is roughly circular in cross-section, about 20 feet in diameter. The walls and floors are smoothed


1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19
AA AB AC AD AE AF AG AH AI AJ AK AL AM AN AO AP AQ
R S T U V W X Y Z AA AB AC AD AE AF AG AH
N
Cleckheaton
Scale 1 mile
Hills
Woodland Scrub
River
Track
Tunnel
Town
Village
Suggested Safe Route
River Hyot
VARIT
Caer Dolgur

by the passage of water, but there is rock debris strewn across the bottom of the cave. At the lowest point of the floor is a small trickle of water. Overhead hang stalactites, many of them broken.

This is all that can be seen without entering the cave. When any member of the party does so the DM should read the following:

As soon as you enter the cave you are nearly deafened by a tremendous barking sound coming from somewhere to your left.

The party have been surprised by Spot, a guard dog placed at the mouth of the tunnel by Garyth, an illusionist (see Encounter 3i for the statistics of Spot and Garyth). The party will not see Spot run off down the cave to warn Garyth of the party's approach because Garyth has cast an **invisibility** spell on the dog.

Any member of the party who is in the cave when the barking starts must make an ability check against constitution (ie roll his or her constitution or less on a d20). Those who fail will suffer the effects of a **fear** spell.

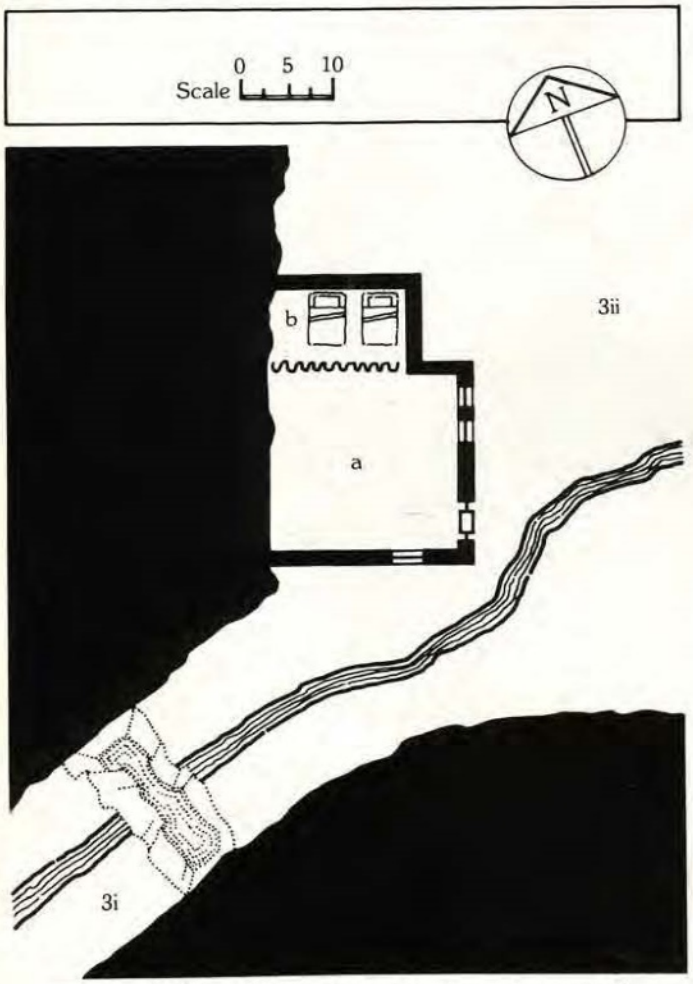
After the encounter with Spot (and, if necessary, the party have re-entered the cave) the DM should read the following:

To the right the cave is blocked by a massive rockfall. From the bottom of the blockage a small stream emerges and meanders down among the debris scattered across the floor.

To the left the cave slopes gently downwards from where you are standing, with the stream picking its way around the rocks. In the distance gleams a faint grey light.

The rockfall is far too massive to be moved by hand. The light in the distance is daylight filtering in from the cave entrance, some 180 feet away.

3i. The Illusionist (AH11/AG11)



As you walk down the cave the light becomes stronger. You eventually arrive at the cave mouth, but running across it is an open chasm about 20 feet deep and 10 feet wide.

On the other side of this chasm a stone cottage is built onto the left hand wall of the cave mouth. Smoke is coming from the chimney, and the sound of a lute being played — to the accompaniment of canine yelps — can be heard.

The chasm does not exist. The more observant members of the party (ie those who ask if there is anything unusual about the chasm) may (2 in 6 chance) notice that the stream in the cave continues on the other side of the chasm.

The chasm is an illusion created by a **phantasmal force** spell (see p75 of the PLAYERS HANDBOOK). Characters 'falling' into the chasm will take damage as if they had fallen into a real chasm, ie 1d6 hit points of damage per 10 feet fallen. It can be disbelieved, and any character doing this makes a saving throw vs. Spells, success indicating that he or she has seen through the illusion. Those who noticed that the stream continued on the other side of the chasm receive a bonus of +4 to this saving throw. The illusionist who is casting the spell is watching from the cottage. He is Garyth, a human male (AC 7; MV 12"; 5th Level Illusionist; hp 15;# AT 1; D 1-4; S 9, I 17, W 12; D 17; C 10; Ch 14, AL CN, 440xp), armed with a dagger +1 and a pair of normal daggers balanced for throwing. In his belt pouch is the key to the chest in the cottage's bedroom. He has the following spells available:

FIRST LEVEL: **colour spray, hypnotism, wall of fog**
SECOND LEVEL: **blindness, invisibility**
THIRD LEVEL: **hallucinatory terrain**

He has already used a **phantasmal force** spell to create the illusion of the chasm. Once the illusion is penetrated and dispelled, or the party are across the chasm, Garyth will leave his position at the window (automatically terminating the **phantasmal force** spell) and emerge from the cottage to meet the party with Haggit, his gnome assistant (AC 1; MV 12"; Lvl 1/1 Fighter/Illusionist; hp 9;# AT 1; D 1-6; S 12, I 16, W 10, D 16; C 16, Ch 9, AL CN, 83xp), who is armed with a short sword. He wears a gnome-sized suit of plate mail +1 and has the following spell available:

FIRST LEVEL: **colour spray**

Garyth will also be accompanied by his guard dog, Spot (AC 6; MV 12"; HD 2+2; hp 14;# AT 1; D 2-8; 92xp), who is still invisible. This will last until the dog attacks in combat. The dog is, of course, still audible to the party. If approached in a non-threatening manner Garyth will not hinder the party. He has recently been troubled by patrols of hobgoblins in the pay of Baron Ranald, and will tell the party this if asked. He will also mention that the hobgoblin patrols are heaviest to the west. Garyth will be friendly otherwise, but reserved, and will not invite the party into the cottage in any circumstances.

Garyth has so far avoided the hobgoblins by casting his **hallucinatory terrain** spell on the cave mouth, making it appear to be a piece of cliff face. Danger from the cave is dealt with by whatever method seems most appropriate at the time. Garyth will not be willing to talk about these avoidance techniques.

Haggit will adopt a much cooler attitude to the party. He will be churlish at best, making comments of a contemptuous nature. Unless the party realise that Spot the invisible dog is present Haggit will appear to be a little mad, as he will constantly talk to Spot.

If approached in an aggressive fashion or attacked, Garyth will, given the opportunity, cast his **hypnotism** spell on the party and use the associated suggestion to make the party flee into the scrublands to the north. If this fails, or is interrupted, he and Haggit will cast **colour spray** spells at the party and then attempt, with the help of Spot, to overcome anyone still standing.

If a fight does occur and Garyth and Haggit win, this effectively ends the adventure. The DM should decide on subsequent events (ie what Garyth does with the party and the box).

3ii. The Cottage

a. Main Room

The DM should read the following when any character looks into, or enters, the cottage:

The cottage appears to be one room, with a curtained alcove at the end opposite the door. The floor is covered by a large woollen rug, and tapestries hang from the walls.

In the middle of the room stands a low table, covered in plates, knives, papers and writing materials. It is surrounded by large

cushions. Next to this is a free standing bookcase with several large volumes on it. A lute lies on one of the cushions.

Below the window that looks into the cave is a cooking stove. Next to it stands a provisions cupboard. A rabbit, ready for the pot, hangs from the wall.

The papers on the tables are merely notes on the casting of the spells **dancing lights** and **wall of fog**, and are worthless. The books are Garyth's and Haggit's spell books, and two general texts. Garyth's four spell books (one volume per spell level) contain the following spells:

FIRST LEVEL: **change self, colour spray, dancing lights, darkness, hypnotism, phantasmal force, wall of fog**
SECOND LEVEL: **blindness, invisibility, magic mouth, misdirection**
THIRD LEVEL: **fear, invisibility 10' radius, hallucinatory terrain**
FOURTH LEVEL: **confusion**

Haggit's spell book contains the following spells:

FIRST LEVEL: **change self, colour spray**

The other two volumes are an astrological almanac (worth 75gp) which has been used to press wild flowers, and a collection of music arranged for the lute (worth 50gp). If the characters consult the almanac the DM should feel free to invent fortunes for them, ranging from death within a lunar month to fabulous wealth, none of which need be true.

The lute is worth 150gp. There is nothing else of value in the room.

b. The Bedroom

When a character looks behind the curtain into the alcove the DM should read out the following:

This alcove contains two unmade beds and a flat-topped wooden chest. On top of the chest is a small chess set and a single large candle. Furs cover the floor and walls.

The beds contain nothing of interest. Under one is an empty chamberpot and a short length of unfinished braid. The various furs are worthless sheepskins.

The chest is locked. Garyth has the only key in his belt pouch, but the lock can be picked with the normal chance of success by any thief. It is not trapped.

Inside the chest are clothes in human and gnome sizes, worth a total of 20gp. At the bottom of the chest is a scroll case containing a scroll of the following spells: **hallucinatory terrain, fear, fireball** and **stinking cloud**. There is also a leather bag containing 125gp, a glass jar containing 200sp and a wooden box containing a block of jade worked into a representation of a tiger. It is worth 250gp.

The chess set has azurite (deep blue) and rhodochrosite (light pink) pieces with a board of mahogany and hornbeam, and is worth (as a set) 250gp. Each piece is worth 10gp separately, and the board is worth 25gp on its own.

4. THE WOODLANDS

After the encounter with Garyth, the Illusionist, the DM should read out the following:

From where you are standing patchy woodland and scrub stretch away to the north. To the west the woodland seems heavier. In the east rise bleak looking hills, a continuation of the range that you have just passed beneath. Behind you is the cave mouth set in a cliff about 40 feet high.

If the party follows the route shown on the Margrave's map there are no encounters until the party arrives at the hobgoblin encampment (see Encounter 4i).

If the party does not follow this route it will have the predetermined encounters listed below. These encounters will occur in numerical order, with a time delay of 3-12 turns between each one.

1. **Hobgoblin patrol**. 7 hobgoblins, all mounted on medium warhorses.
2. **Hobgoblin war party**. 14 hobgoblins, all mounted on medium warhorses.
3. **A squad of Ranald's troops**. 4 heavy cavalrymen, mounted on heavy warhorses, and 14 hobgoblins, mounted on medium warhorses.

The hobgoblins (AC 5; MV 9"; HD1+1; hp 9 (x5), 5 (x30); # 1; D1-6; SA missile weapons; xp 38 (x5), 30 (x30)) are armed with heavy crossbows and horseman's maces. In each group there is one 9hp hobgoblin for every six 5hp hobgoblins. All the hobgoblins wear armbands of Baron Ranald's colours. Each hobgoblin has his pay in his belt pouch, the 9hp ones have 2-12gp each, the rest have 1-6gp each.

All the hobgoblins are mounted on medium horses (AC 7; MV 18"; HD2+2; hp 12 each; # AT 3; D1-6/1-6/1-3) which have been trained for war and are thus only 10% likely to panic or run away. The four heavy cavalrymen (AC 2; MV 6"; 2nd Level Fighters; hp 18, 14, 13, 12; # AT 1; D variable; xp 64, 48, 46, 44) are armed with lances (D3-9, double damage when charging) and longswords (D1-8). The leader is armed with a longsword +1. All are mounted on heavy horses (AC 5; MV 15"; HD3+3; hp 18 each; # AT 3; D1-8/1-8/1-3) which are equipped with chainmail barding (AC 5). All have been trained for war. The cavalrymen are part of Baron Ranald's regular forces and bear his heraldic device upon their shields and surcoats. Each has 3-18gp in his saddlebags.

4i. The Hobgoblin Encampment. (AD11)

As the party approach the position of the hobgoblin camp the DM should read the following:

About 100 yards away, on the edge of a copse of trees, is a group of humanoid creatures sitting round a fire. A short distance away several horses are tied to a fallen branch.

The creatures are actually 6 hobgoblins (AC 5; MV 9"; HD1+1; hp 8, 6 (x5); # AT 1; D1-6; SA missile weapons; xp 36, 32 (x5)) armed with heavy crossbows and horseman's maces.

The seven horses are all medium horses (AC 7; MV 18"; HD2+2; hp 13 each; # AT 3; D1-6/1-6/1-3), are trained for war, and are thus only 10% likely to panic or run away. The horses will only attack if they panic and are unable to flee (e.g. they are still tied to the fallen branch). The hobgoblins have not set any sentries, therefore the party will not have any difficulty in sneaking up to, or past, the camp. If, in these circumstances, the party attacks, the hobgoblins will be automatically surprised.

If the party charges the camp the hobgoblins will notice, and will be able to fire one or two volleys of crossbow bolts at the party. The exact number depends on how far the party has to charge into melee.

The hobgoblins are part of the army of Baron Ranald, assigned to scouting/wide patrol duties. If captured and questioned any of these hobgoblins will know general details of the war (though not what the fighting is about), such as the fact that Ranald has virtually won. If questioned further any of them will inform the party that the main body of the army is to the west and south.

Each hobgoblin has 5gp in pay in his belt pouch, the 9hp one has 8gp. Distributed among the saddlebags and lying near the fire are a doublet with pearls and fine needlework (worth 100gp), seven sable pelts (worth 5gp each), a gold statuette of a bear (40gp), four stoneware bottles of cheap wine (2gp), a small cask of ale (10sp) and a sack of provisions, hard tack, hams, a bag of salt, dried beans etc (27cp).

5. THE HILL ROAD

At the mouth of the valley the route shown on the Margrave's map joins a track from the southwest which turns northwards at this point. The track itself is very roughly made, suitable for foot and mule traffic. Anyone on horseback (eg if the party have taken any horses from any of the hobgoblins in Encounters 4/4i) has a 1 in 20 chance per turn of having his or her mount put a foot in a pothole. This chance increases to 3 in 20 should any speed faster than a walk be attempted. If a horse does this it will be lamed (and thus be unridable), and there is a 1 in 10 chance that the horse will have broken its leg.

5i. The Trackside Shrine (AB12)

The track winds its way up into the hills along the left hand wall of the valley. The DM should feel free to invent items of interest at intervals along the track (eg boulders which have rolled down from above, washed out sections of track etc). When the party reach the indicated spot on the map the DM should read the following:

> This is the highest point of the track. All around you the bleak hill tops stretch into the silence. At the side of the track stands an old, wooden shrine, its lettering long rotted and its holy symbol badly mildewed.

The shrine is the favourite ambush site of a group of six norkers (AC 3; MV 9"; HD1+2; hp 10, 7, 7, 6, 5, 4;# AT 2; D1-3/1-6; xp 40, 34, 34, 30, 28). Norkers attack twice, once with their fangs (D1-3) and once with simple clubs (D1-6). The 10hp norker is armed with a normal war hammer (D2-5). The norkers have a 4 in 6 chance of surprising the party.

If the fight goes against the norkers (ie they suffer two or more casualties) they will flee.

Their lair is a dank burrow some 50 feet north of the track in a small defile. The burrow is a short tunnel with a chamber, large by norker standards, at the end. It contains the carcass of a sheep and a great many bones. Scattered in this pile of offal are 131gp, 274sp, and 400cp, a normal broadsword with a bloodstone pommel (worth 65gp),and a leather scroll case. The leather scroll case contains three clerical scrolls, each bearing one spell: **sanctuary, silence 15' radius** and **spiritual hammer**.

6. THE ASSASSIN STRIKES! (X13)

Cornellisen the half-orc (AC 5; MV 12"; 3rd Level Assassin; hp 11;# AT variable; D variable; S 14, I 11, W 7, D 16, C 10, Ch 7, AL LE, 138xp) has been following the party waiting for an opportunity to strike. He wears leather armour and a **ring of protection** +1, which with his dexterity of 16 gives AC 5. He is armed with a tulwar (D1-6), three poisoned throwing darts (D1-3 + poison) and a dagger (D1-4). He carries no treasure, but does have four doses of antidote to the dart poison in his belt pouch. He is also carrying iron rations for two days and a waterskin. Cornellisen has a 2 in 6 chance of surprising the party. If he does so he will conduct three dart attacks upon the party using the Assassination Table, success indicating that the victim has been struck dead. If this assassination attack fails the victim still suffers the effects of a dart attack and, if struck, must take 1-3 hit points of damage and save vs. Poison or die in 1-3 melee rounds. The antidote to the poison can be administered at any time before the victim is dead.

Should Cornellisen fail to surprise the party he will make an attempt to attack them and then flee. If he is prevented from fleeing he will surrender.

After surrendering, Cornellisen will be willing to talk if he believes that this will save his life. He is acting as a freelance spy at present, in an attempt to steal the Box and sell it to Ranald, although he does not have a formal contract. He will not admit to being an Assassin, but will claim to be a Thief. However, he does not know Thieves' Cant, the special tongue known to all members of the class, and will thus be exposed for what he is should any Thief talk to him in this language.

How the party deal with Cornellisen (should he be captured) depends upon their alignments, but the DM should take careful note of each character's behaviour and compare it with his or her declared alignment (eg a Lawful Good character should not slay Cornellisen without a trial, and maybe not even then!).

7. THE MEETING (W12)

> As you leave the woods a small inn comes into view. Seated outside are five men, four of them in plate mail, the last wearing a surcoat similar to that of Margrave Chamalx. Tied to a hitching rail are five horses.

The men are Duncan (AC 5; MV 9"; 2nd Level Fighter; hp 9;# AT 1; D 2-8; AL LN, 38xp), who is armed with a **broadsword** +1 and wears the surcoat over a suit of chainmail, and his four bodyguards (AC 2; MV 6"; 3rd Level Fighter; hp 20, 19, 17, 14; # AT 1; D 2-8; AL LN, xp 140, 136, 128, 116) armed with bardiches.

Duncan is the Margrave's cousin, and has been eagerly awaiting the arrival of the box. In his possession are the two keys required (with the one the party hold) to open the box. Once the box is open and Duncan has inspected the contents (he will make a point of trying on the Margrave's signet ring), the party will be paid. Duncan will order one of his bodyguards to give the party 250 platinum pieces (pp) as payment. He and his guards will then ride off to sell the box and its contents to Baron Ranald.

This ends **A Box for the Margave.**

Design & Development: Mike Brunton
Spot the Invisible Dog: Keith Thomson
Thanks to: Graeme Morris
Art: Shoo Rayner and Paul Ruiz
Playtesting: Alan McNamara & other members of Kirklees Military Modelling Society.

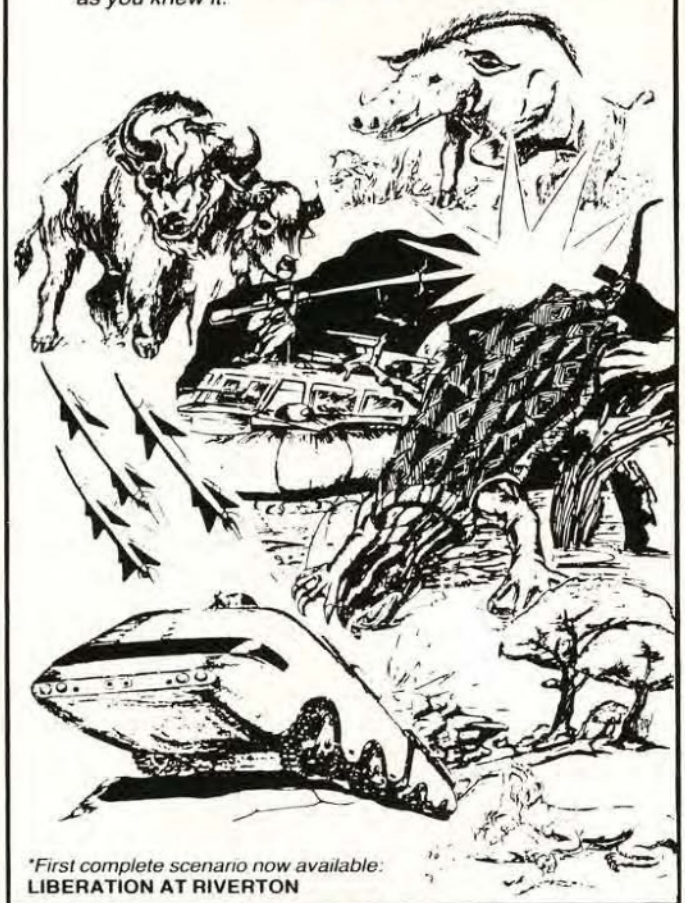
"Your mission, should you accept it:

LIBERATE WHAT'S LEFT OF MANKIND"

It's 150 years after the last nuclear devastation. You and your "player-friendly" team awake from suspended animation to find the world has become an alien environment. Mutant survivors terrorise the last remnants of civilisation.

The Morrow Project is a completely new and very playable role-playing system. The detailed combat rules incorporate features of most modern weapons systems, researched to ensure accuracy, leading to realistic situations which you must resolve.

And you're mankinds last hope to rebuild the world as you knew it.



*First complete scenario now available:
LIBERATION AT RIVERTON

THE MORROW PROJECT

For further information and for our latest FREE catalogue, send s.a.e. to:

FLYING BUFFALO

P.O. Box 100, Bath Street,
Walsall, W. Midlands.

Make a journey to Fantasy World

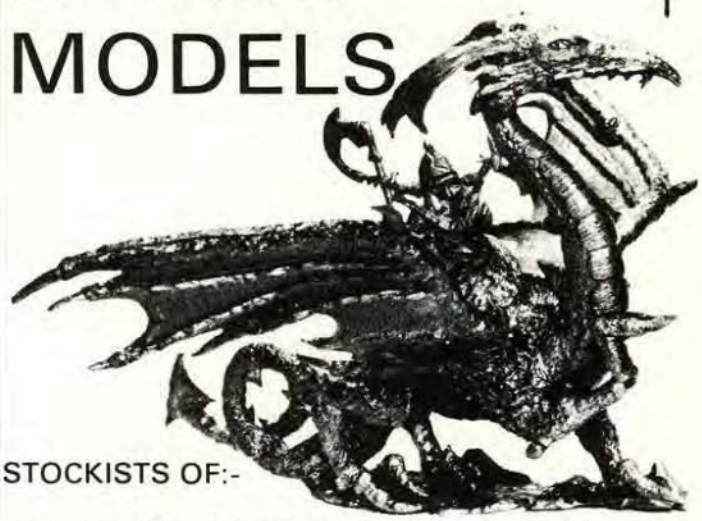
And discover the new shop in the Midlands for all your Science Fiction, Fantasy and War games. Our large stock is still growing, new games are arriving all the time and we are always willing to order any items not in stock. Our two floors also contain American and British: Science fiction paperbacks, comics, posters, film stills, fantasy art books, film and rock magazines, plus much more!

'Fantasy World' is open Monday to Saturday, 10.00 am till 5.30 pm and is easily located in the middle of Hanley city centre, at 10 Market Square Arcade. The entrance and escalator up to 'Fantasy World' is in Lamb Street, opposite Lewis's. Hanley Bus Station and Stoke-on-Trent Railway Station are just minutes away. If you are travelling by car, there are plenty of car parks available and junction 16 of the M6 Motorway is only 20 minutes away via the A53 and A500!

Closed all day Thursday

10 Market Square Arcade, Hanley, Stoke-on-Trent.

SOUTHSEA MODELS



STOCKISTS OF:-

ALL LEADING MAKES OF WARGAMES, FANTASY GAMES FIGURES. FANTASY & MILITARY.

BY CITADEL AND **MINIFIGS.**

SEND 20p STAMP FOR POSTAL CATALOGUE. OVERSEAS 50p.

**35 HIGHLAND ROAD
SOUTHSEA
PORTSMOUTH - HANTS
PO4 9DA
(0705)-733208**

TSR's best cellars are best sellers.

DUNGEONS & DRAGONS® ENDLESS QUEST™ Books have made it to the top of the best-sellers list of children's books in the USA. They're priced right and available now!

TSR™

DUNGEONS & DRAGONS® and ENDLESS QUEST™ are trademarks owned by TSR Hobbies, Inc.
©1982 TSR Hobbies, Inc. All Rights Reserved.

STEVE JACKSON
The best name in the game

For further information and for our latest FREE catalogue, send s.a.e. to:

FLYING BUFFALO

P.O. Box 100, Bath Street,
Walsall, W. Midlands.

Subscribe to IMAGINE™ magazine

12 Months Subscription Rates:

UK & Ireland	£12 (post free delivery)
USA (AIR)	$42
USA (SURFACE)	$30
EUROPE (AIR)	£21
Elsewhere	£25

Please make your cheque or postal order (no cash or international money orders accepted) payable to TSR (UK) Ltd. and send it to us at:

IMAGINE magazine (subscriptions),
The Mill, Rathmore Road,
CAMBRIDGE CB1 4AD.

BLOCK CAPITALS PLEASE

I wish to begin my subscription with issue.....

NAME .....

ADDRESS .....

.....

.....

..... POST CODE I3

SPECIAL PA OFFERS

Please note that the following offers are available **only** to members of the D&D® Players Association. Details of the PA and how to join are given on page 33 of this magazine.

BARGAIN BASEMENT

The Bargain Basement (lair of the infamous Karen) is the place where we consign all the stock which, for some reason or other, can no longer be sold as 'perfect'. The degree of imperfection varies from a missing shrink-wrap to the lack of a page in a module, for example. The items all have two things in common, however; they are all on sale at amazingly reduced prices and none of them is rubbish.

PA members can obtain an up-to-date list of available Bargain Basement items by sending an S.A.E. to Bargain Basement at the address given below. Don't forget to quote your PA membership number.

'R SERIES' MODULES

The 'R series' AD&D™ adventure modules are produced by the RPGA™ organisation in the USA and are available in the UK only to PA members. Each of the modules was designed for use in a GEN CON® tournament and is suitable for normal campaign play as well as having extra details and pre-rolled characters for tournament-style use.

R1 - TO THE AID OF FALX

A 16-page module designed for 6 characters of levels 5-9. Price £1.50, post free.

Falx the silver dragon, much to his chagrin, needs some human aid. The dark powers that control a nearby set of tunnels have stolen five potions of silver dragon control! Can the adventurers find the potions before nightfall?

R2 - THE INVESTIGATION OF HYDELL

A 32-page module designed for 5 characters of 5th level. Price £2.00, post free.

Slinks are obedient, semi-human slaves and are apparently content with their lot. They are protected by law, owned by the wealthy and approved of by the church authorities. Can you sneak into the old ruins to find out who or what slinks really are and where they come from?

R3 — EGG OF THE PHOENIX

A 32-page module designed for 5-8 characters of level 5-9. Price £2.00, post free.

In the lonely town of Northending, the council has called the paladin Athelstan to their aid. The fabulous artifact known as the Egg of the Phoenix has vanished; stolen by evil beings.

'MILL DAYS'

Mill Days are Saturday gaming sessions which take place here at the Mill in Cambridge. This year we are planning to hold about half a dozen covering a variety of games. The next will be on Saturday, 2nd July.

Mill Days are open to PA members only. There is no fee but places must be booked in advance. For details, write to 'Players Association Mill Days' at the address below. Please enclose an SAE.

PA PINS

These are half-inch diameter brushed steel badges carrying our Dragon's-Head logo. They will double as a lapel badge or tie-pin and will discreetly identify you as a player and PA member. Price £0.95 each, post free.

PA T-SHIRTS

White cotton T-shirts with the full-colour design of a dragon towering over the D&D symbol. Available in S, M and L sizes (please state size when ordering). Price £3.50 each, post free.

PAN BACK ISSUES

It always happens. No sooner does a magazine come to an end than its back issues become collector's items. PA members can obtain back issues of PANs 1-12 for £0.50 each or £5.00 for a set of 12, post free.

Offers are open to PA members only. Orders, please, to:
PA Special Offers, TSR Hobbies (UK) Ltd., The Mill, Rathmore Rd., CAMBRIDGE CB1 4AD.

Remember to include your PA membership number when ordering. All offers made subject to availability.

D&D® PLAYERS ASSOCIATION NEWS

THE NEWSLETTER
OF THE BRITISH
DUNGEONS & DRAGONS®
PLAYERS ASSOCIATION

PAN PIPINGS

NOT-SO-HOT BARBARIANS

In this and the last issue of IMAGINE™ magazine, you will have read various reports of the goings-on at GamesFair. In particular, Paul Cockburn (last issue) took a rather soft line when describing the miserable efforts of the teams in the AD&D™ Team Competition!

In the competition, teams of five were put through the **For the Honour of the Tribe** module which appeared in issue 2. The module had been designed to be fairly testing and so, as the competition progressed, I was amazed to see team after team apparently finishing well ahead of time. Not so, however, the fundamental reason for most of the 'early baths' was an apparent desire on the part of the players' barbarians to make untimely acquaintance with their pagan gods. There were 20 teams in the competition, making 100 barbarians in all, but a mere 38 of these were still on this side of Paradise by the end!

When the module was being developed, the infamous TSR play-testing team managed to get through the adventure for the loss of only one character (namely Michael W. Brunton, who displayed a magnetic attraction for all things sharp, heavy and, alas, poisonous). Their early stages were less inspired, however, with a brief exchange which ran something like this.

DM: Okay, you climb safely up to the window.
Player: I'll take a look at the overhang above the window. Does it look as though I could climb round it?
DM: No.
Player: I'll try anyway.
DM: You fall 60 feet.
Player: Oh....

I can reveal that the player was one D.J. Turnbull who, a little short of hit points, played the remainder of the adventure in a somewhat subdued manner. The DM is currently on his way to join the Foreign Legion.

WHO WANTS TO BE A BARBARIAN ANYWAY?

(OFFICIAL RULE CLARIFICATION)

In a conversation with Gary Gygax after GamesFair, I expressed some surprise at the amazing dexterity advantages which barbarians have: '+2/point over 14'. I had read this to mean that a barbarian with dexterity of 18 not only has an armour class of 2 in his birthday-suit but also has +8 'to hit' with missiles and saves at +8 against fireballs etc! This was the rule which we had played in the Team Competition, and it meant that any team which didn't massacre the goblins in the lower hall with a volley from the balcony was missing a golden opportunity.

However, I was officially informed that the bonus applies *only* to armour class, with the missile and saving throw bonuses being the same for barbarians as for other mere mortals.

I must admit to feeling some sense of relief on behalf of monsters everywhere that barbarians are not quite in the Robin Hood league. Further, I can more readily imagine a barbarian standing awe-struck in the face of a 'pretty-looking glowing thing that magician just made', than leaping contemptuously aside with the comment 'since a fireball has a velocity of 10.4 feet per second, a leap of 16.4 feet to the left will suffice'.

Crom, what next?

Graeme Morris

DISPEL CONFUSION

Dispel Confusion is a question and answer column intended to help gamers overcome problems they have with game rules. This month, Dispel Confusion deals with questions relating to the DUNGEONS & DRAGONS® and ADVANCED DUNGEONS & DRAGONS® games.

Good answers need good questions, so send yours to: Dispel Confusion (PAN), IMAGINE magazine, TSR (UK) Ltd, The Mill, Rathmore Road, CAMBRIDGE CB1 4AD.

Q. Some classes have minimum ability scores such as the ranger who must have a strength of 13, intelligence of 13, wisdom of 14 and a constitution of 14. What happens when a score drops below the minimum, as occurs to constitution after a number of deaths and resurrections, or strength if hit in combat by a shadow? (Advanced)

A. The character does not cease to be a member of a particular class (either temporarily or permanently) because his ability scores no longer reach the minima required. The minima apply only at the time a character is created, not to his or her continued functioning.

Q. What do 'inches' mean when given in the rules? (Advanced)

A. The exact meaning of the term 'inches' varies throughout the rules, depending on context.

Ranges for both missile fire and spell casting are given in inches. The meaning of 'inch' in this context depends on where the missile or spell is being used. Inside structures (eg a dungeon) 1 inch equates to 10 feet. Outdoors, 1 inch represents three times this distance — 10 yards.

Regardless of where the spell is cast the area of effect remains the same — one inch always represents 10 feet.

Movement rates are more complicated. For mapping movement in a dungeon setting, 1 inch represents 10 feet per turn. For movement through areas which are not being mapped 1 inch represents 10 feet per 1/5 turn. In combat (or when fleeing) movement is based on 1 inch equals 10 feet per round.

Movement rates also apply to other situations. When adventuring across wilderness terrain, and using the standard mapping scales, 1 inch represents 1 mile per 1/2 day of travelling. In a city context 1 inch represents 10 feet per round (if characters are not mapping). Finally, movement rates while flying roughly work out at 3 inches representing one mile per hour.

The last use of inches is the normal, common-sense one. They can simply serve to give dimensions of objects such as swords, boxes, wands etc.

Q. Is a Dungeon Master allowed to change details, monsters etc. when he or she is running an official module? (Basic/Advanced)

A. Yes. Official adventure modules are designed to be complete and not to need change, but there can be circumstances under which changes are useful and desirable. The DM is quite at liberty to make alterations to a module which allow it to fit into his or her campaign background, or make it more enjoyable or challenging for the players.

Modules can never be more than highly detailed outlines of an adventure, so the DM will have to make changes during play to keep the action flowing smoothly for all concerned. The DM may also have to invent new pieces of action should the party wander off into a section of the adventure which the designer has assumed nobody would really encounter.

TURNBULL TALKING

It so happened last week that I spent a substantial number of hours driving around the countryside of south-east England with two, sometimes three, passengers. On such occasions the conversation usually turns into a relaxed silence (maybe not so relaxed, depending on the state of the traffic) and I sometimes, metaphorically, get an old game out of the cupboard, dust it off and introduce it to the other occupants of the car. This is the Pub Game and for the sake of those who have not come across this erudite piece of work before, let me explain my version, at least, of the rules.

Players take turns in pre-determined order and the player who is 'up' waits for the car to pass the next pub on the road. That player's score when the pub is reached is determined by the number of legs explicit in the name of that pub. Then the next player takes the next pub and so forth until the end of the journey is reached and the total scores compared.

The number of legs 'belonging' to a pub is sometimes pretty obvious, sometimes less than obvious. For instance, the Duke of Wellington would earn the player two legs since the bloke had two. The Dog would earn the player four legs, while The Dog and Duck would earn the player six. Plurals which are unspecified as to quantity in the title of the pub are treated as though there are two of the beast in question — so the Coach and Horses would qualify the player for eight legs, it being assumed there are two horses. However The Coach and Four would give the player 16 legs.

The legs have to be explicit in the title of the pub — it's no good a player pointing to the inn sign and claiming that The Duke of Wellington happens to have a couple of blokes with him, a dog or two, and his wife. In a similar vein, arms do not count as legs so the King's Arms would not qualify for any legs since the pub is obviously about the bloke's arms, not his legs.

There are some oddities of course. A pub called The Legs of Man would earn the player three legs (and I don't know any other case where an odd number would derive — perhaps a reader has come across one). The Seven Bells is worth 0 but The Seven Belles is worth 14. I even managed to resist the claim from one E. Gary Gygax that The Three Horseshoes was worth three since they were obviously attached to legs — I claimed otherwise and he reluctantly conceded.

Claims about numbers of legs apart, the other complication in the game arises from the definition of 'the next pub along the road'. Sometimes two pubs face each other from opposite sides of the road, and if one is called the Fish Inn and the other The Coach and Four, fairly bitter argument can arise as to which was actually first. In such cases the normal house rule is that the pub on the left of the road comes before the one on the right though no doubt there are other house rules to cover this situation. What about a pub which stands on a service road parallel to the road? Strictly speaking it is not on the road the car is travelling on, but my house rules at least count such a pub if the service road is obviously just that. Is a pub

The designer can attempt to anticipate the actions of a party, but no matter how many courses of action he thinks up and prepares for, somebody will think up another one. It is the handling of these situations which mark out good DMs from the rest.

Q. At what level of magic use does a ranger cast druidic and magic-user spells? This affects range, duration, and damage. (Advanced)

A. When a ranger reaches 8th level he or she then starts using druidic spells. The number and level of spells are given in a chart in the ranger class description (PLAYERS HANDBOOK p.25) — they do not get any bonuses for wisdom.

The casting level is one for an 8th level ranger, and additional levels increase the casting level. Thus, the 'druid level' of the ranger is always his or her level minus seven.

Rangers gain the ability to use magic user spells at 9th level. Magic use takes a great deal of practice. The ranger must find a tutor, get a spell book, and study spells as a normal magic-user would. The level of magic use is always equal to the ranger's level minus eight.

Starting spell books and other details are handled normally for the ranger who gains the ability to use magic-user spells.

Q. Can paladins become lycanthropes? Are they immune to all disease? (Advanced)

A. Paladins are indeed immune to all forms of disease. Unfortunately for them, lycanthropy is as much a curse as it is a disease. The DMG uses an example of a paladin contracting lycanthropy and also mentions the spells **cure disease** and **remove curse** as ways of eliminating it.

Q. How long does (or should) paralysis caused by a carrion crawler last? What are the effects of multiple hits by this creature? (Advanced)

A. Paralysis from creatures lasts as long as paralysis from a wand: 5d4 (5-20) rounds (DUNGEON MASTERS GUIDE p.136). Multiple hits from a carrion crawler (or any other paralysing creature) forces multiple saving throws on the part of the victim. When any one is failed, the other hits have no further effect on the paralysis (damages still apply if given, such as by a ghoul or ghast).

Graeme Morris & Mike Brunton

on the opposite side of a dual-carriageway countable? What happens if the dual-carriageway has high trees down the middle and you only catch an unsubstantiated glimpse of the pub? What if, at a cross roads, the car park of a many-legged pub backs onto the road one is travelling along but the pub itself is down a side road?

No doubt those who have played this game have found other situations in which a great deal of debate can arise. All of which, you might say with some justification, has not a lot to do with DUNGEONS & DRAGONS™ games and adventure gaming. But there is, it seems to me, something of a parallel. In many many years of playing the pub game in a variety of different companies, I have come across a lot of debate, a lot of claim and counterclaim and a monumental amount of confusion when one is driving down a busy high street literally festooned with pubs. But in the end, despite the apparent fighting, nobody seems to care who wins and who doesn't. And this is exactly where I believe the major enjoyment of gaming lies; gaming is a hobby for enjoyment, not a vehicle for self-aggrandisement. Anyone who indulges in it for the latter reason is bound, sooner or later, to suffer serious disappointment, but those who take the former line will earn themselves a long-lasting hobby. The pub game is a pretty trivial example of how meaningless the concept of winning a game really is, when compared with the entertainment the game itself offers.

Coming back to the pubs for the moment, I have never, search as I might, found The Centipede (in any event there would no doubt be huge arguments as to how many legs the thing actually has), The Coach and Six or the Duke of York and His 10,000 Men. If any reader knows of these or of any which would give a score of 14 or better, would he or she please could let me have that information together with exactly where the pub is... and don't tell anyone else...

Don Turnbull

PA MEMBERSHIP

The PA is a club for all players of role playing games particularly the D&D® and AD&D™ games. Since it was founded in 1981, the PA has become the country's largest D&D club, and now has this 4-page section in IMAGINE™ magazine. The benefits of membership include:

* Free badge, sticker and personalised 'credit-card style' membership card.
* Special offers available only to PA members, including the 'R' series of modules and Bargain Basement — your chance to buy damaged-but-usable stock at greatly reduced prices. Fuller details of the special offers are given on page 31.
* Free postage and packing on mail orders from TSR Hobbies (UK) Ltd. for UK and BFPO members.
* Discounts on tickets for GamesFair hobby conventions.
* Listings of PA members in your area (send SAE).

Membership of the PA costs £2.50 per year for new UK or BFPO members (£2.00 for renewals) and £5.00 (or US $10) for overseas members. All you have to do is fill in this coupon and send it to:

PA Memberships, TSR Hobbies (UK) Ltd, The Mill, Rathmore Rd, Cambridge CB1 4AD, ENGLAND.

together with a cheque or postal order made payable to TSR Hobbies (UK) Ltd.

☐ Please enrol me as a new member of the Players Association. I enclose a cheque/PO for £2.50 (overseas £5.00 or US $10).

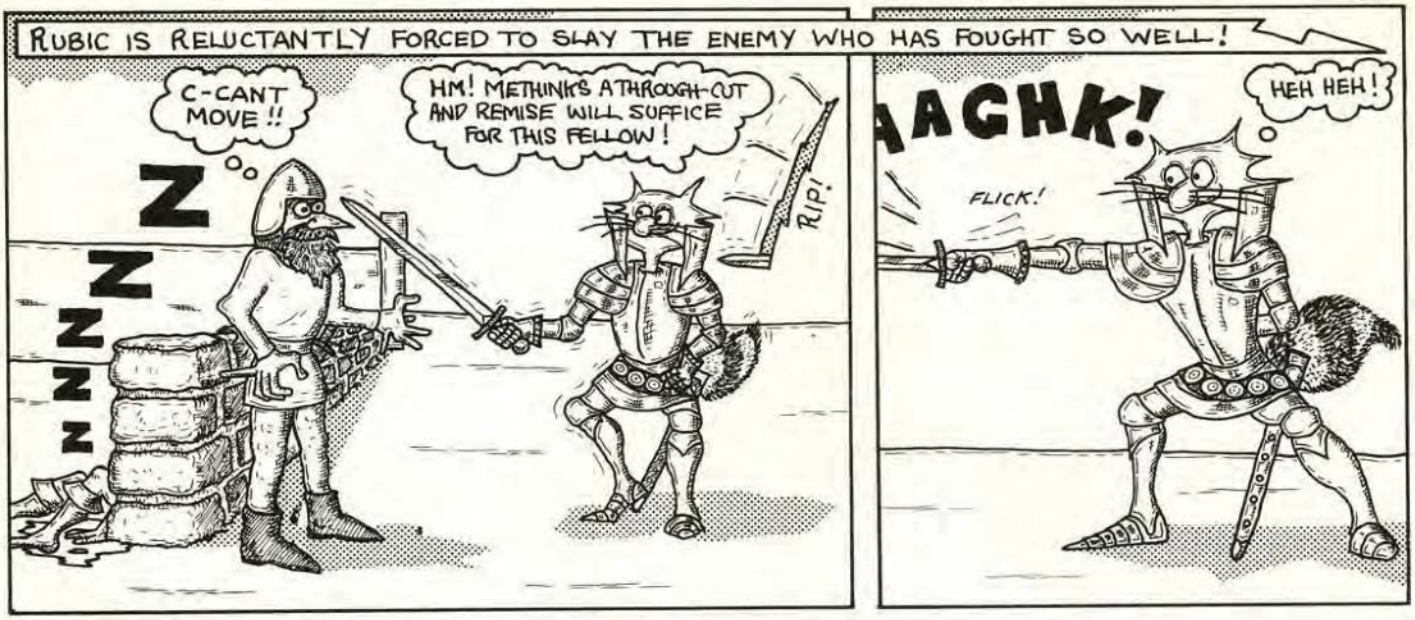
☐ Please renew my membership of the PA. I enclose a cheque/PO for £2.00 (overseas £5.00 or US $10). My PA number is.....

Name (Mr/Mrs/Miss/Ms) .....

Address.....

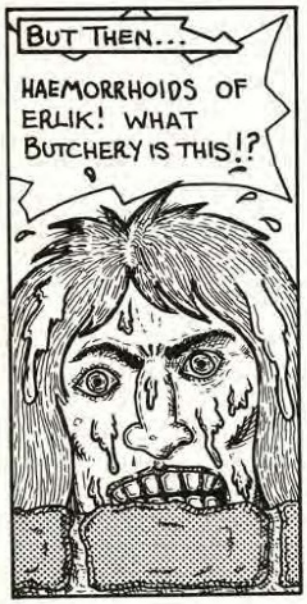
.....

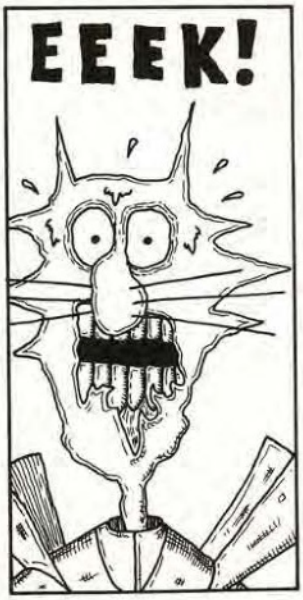
I do/do not* wish my name and address to be available to other members.
(* delete as appropriate) 13

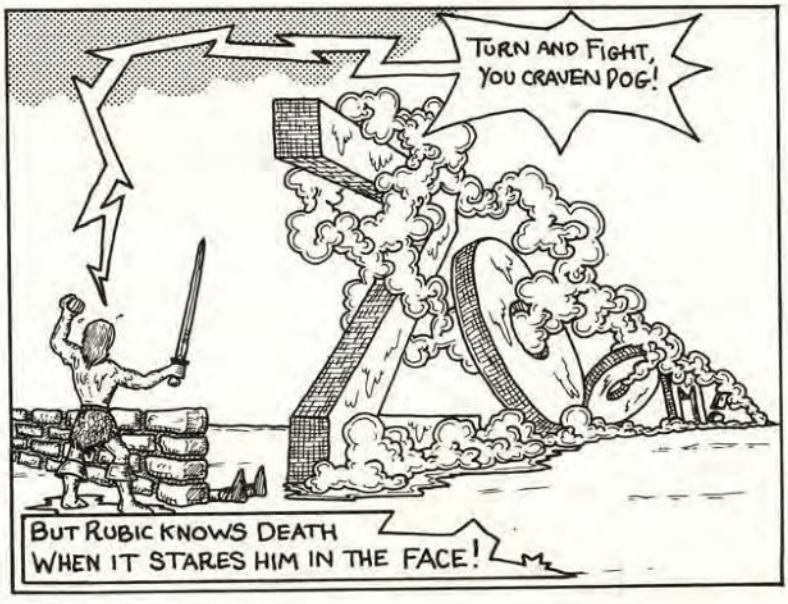


AND THROUGH THESE FAR-FLUNG REALMS THAT SAW HIM PASS, MELODIOUS LAYS IN STRANGE, OUTLANDISH TONGUES ARE FILLED WITH RUBIC'S DEEDS OF MATCHLESS COURAGE; THEIR BURDENS SPEAK OF FEARSOME FOES O'ERCOME, OF PERILS BRAVED AND MONSTERS TAMED TO COWER AT HIS WORD. BUT NEVER DID HE STAY TO REAP HIS RIGHT OF PRAISE AND WORSHIP, BUT VANISHED WHERE HIS DOOM LED ON, LEAVING ALL FOLK WONDERING BEHIND.

— THE CHRONICLES OF MOGGEDON —







The Imagination Machine

by Mike Costello

Commencing with issue 5, Mike Costello, editor of the fanzines **War Machine** *and* **Wargame News** *will be writing a regular page to keep readers up to date on the latest trends in the home computer gaming market. By way of introduction, this article sets the scene by looking at some of the different types of games.*

Keeping up to date with developments in the home computer market is practically a full-time job. Many aspects of the computer gaming hobby have changed considerably in the last few years. The number of computer games available to owners of home micros has increased enormously, and there is now a bewildering variety of games from which to choose. Although some are genuinely new kinds of game, others are adaptations of types familiar to players of 'conventional' (ie non-computerised) games.

Many readers will already be familiar with the Adventure games that have been available on nearly all micros from the dawn of microcomputer history (about 1976). These sub-divide into a number of different types. The text-only Adventure is the most widespread, not because it is simpler than the others but because it is easier to rewrite a program of this kind for a variety of machines. The Scott Adams Adventures are the best known, but a number of authors have tried their hand at this type of game. In the UK, the machine-code **Adventures** by Marc Leduc and Brian Howarth have become well known to TRS-80 users, and the Brian Howarth Adventures are now being rewritten for a number of other machines.

Sophisticated Software

Melbourne House's highly successful **The Hobbit**, for the 48K Spectrum, shows that very sophisticated software can be made available for very low cost computers nowadays, and emphasises that Adventures of this kind are essentially a linguistic challenge. The player may encounter all sorts of fascinating environments and strange creatures in the journey through an imagined world, but in the end it is the ability of the program to respond to English language commands with convincing and relevant responses that distinguishes a top-rate adventure from a run-of-the-mill game.

Graphic adventures appeared more recently and form the majority of new releases in this field. They can be sub-divided into *animated-graphic*, in which the player is given a picture of events on the screen, and *static*, in which the view seen by the player-character is depicted as a perspective down a corridor or into a room. Although the graphics are often very well done, they tend to be mere illustrations of what is going on rather than affecting the structure of the game.

However, some of these games feature role playing elements in the sense that the player-character is equipped with variable characteristics that affect his abilities during play. There may also be NPCs who move around the environment independently of the player, making things much more interesting. Most of the ideas found in such games were pioneered in the early mainframe 'adventures such as **Zork**, but this is a rapidly developing field with new techniques of player interaction being devised specifically for home micros.

Economic games probably deserve a category of their own. On the face of it they sound quite dull; the program has a cyclical structure in which the player is presented with a set of decisions to make at the beginning of each (usually annual) cycle. The interaction of these decisions is represented by an equation which determines their results, and these are presented so that players can decide what changes to make to their strategy at the start of the next cycle. However, put a player in the role of Space Station Commander, and ask for decisions about allocation of the food supply, population control and so on, and the whole thing can become quite engrossing.

The Unique Micro

A conventional game of this type would be tedious to play, but the home micro makes short work of the number crunching, and such a design is an attractive proposition to someone thinking of writing their first computer game. Economic games seldom become best-sellers but represent applications of the unique capabilities of the micro and will always be with us in one form or another.

Prospects for computer wargames have been the subject of passionate debate among wargamers for some time. There are several radically different approaches; some players are looking for the truly intelligent opponent that will allow them to play a game solitaire and still find themselves up against an enemy 'player' that can give them a run for their money. Others are more interested in taking the book-keeping and other time consuming tasks out of conventional wargames and are writing Game-Assistance Programs (GAPs) tailored to published games. Many games are screen-based, with movement of combat units being accomplished by joystick control, but this imposes restrictions on the number of units that can be represented and the amount of map detail that can be clearly displayed; others use separate maps and playing pieces, with the great advantage that the game package becomes immune to software piracy, but this can increase the time required for player input to the program.

Amusement Arcades

Reaction games, in which success depends on the player's reflexes, went through an enormous increase in popularity in 1982 and still comprise some 80% of games software on the market. However, the amusement arcades, which pioneered these games, are tending to move back to more traditional entertainments and home micros are not particularly suited to this type of game. In practice the programmers who intend to specialise in this area will find themselves learning specialised machine code programming techniques, which not everyone wants to bother with. The few programmers who are really expert in this area are in great demand and a 'personality cult' phenomenon is becoming apparent in the British computer gaming hobby, of a kind that has already been seen in the States.

Programming is a labour intensive task; no-one has time to explore every avenue and write every possible kind of computer game. Much more could be done in the way of realistic space battle games, which in the past have been restricted to two-dimensional manoeuvres involving small numbers of units. Hybrid games, which combine elements of arcade play with strategic considerations, have much more long-term interest than straight reaction games, and more of these are likely to appear in the next year or so.

In the end, the success of a computer game is dependent not on programming skill but on the quality of the underlying design, and there are fewer good designers than good programmers.

Mike Costello

Book Review

Dave Pringle, editor of **Foundation: The Review of Science Fiction**, looks at recent releases in the world of adventure fiction and some interesting non-fiction.

Artificial people feature in the two lead novels this time around. John Sladek's **Roderick at Random** (Granada £1.95) is about the most delightful robot SF has yet created: Roderick Wood, who passes for human but is as innocent as a lamb and far too sweet-natured to make a convincing member of our fallen species. Everyone is out to get Roderick — the government, big business, religious nuts — yet somehow he keeps eluding them. It's a crazy, venal, hilarious world that Sladek creates, while Roderick himself is beautiful, a saint. This is not strictly speaking a 'sequel' to the earlier volume, **Roderick, or the Education of a Young Machine** (1980); rather, it is the second half of a long, continuous novel. So I recommend that you read Volume One first.

Friday by Robert A. Heinlein (NEL, £2.50) is about an artificial girl, a genetically-engineered superwoman who works as a secret agent in a dangerous future world. Unlike Roderick, however, Friday is no innocent: she kills people, she rearranges the world for its own good. I was prepared to like this novel — advance notices and reviews have all trumpeted the fact that it is Heinlein's best in many years — and indeed it moves well, but I found it left a curiously bad taste in my mouth. Maybe SF writers are giving up on mere humanity: the only good folk left are machines or androids of one shape or another, but I found much more to admire in Sladek's brilliant long-suffering hero than I did in Heinlein's smart, sexy murderess.

A first novel, Mike Scott Rohan's **Run to the Stars** (Arrow, £1.95) is Great Stuff. Could this author be our home-grown (Scottish) Roger Zelazny? At base it's a conventional SF scenario: muscular hero and sexy-but-brainy girlfriend escape from a bureaucratic Earth and make their romantic run to the stars. However, it is all done with marvellous bravura and the narrative fairly crackles with energy. *'Banzai! Arrigato!'*

Christopher Priest's **The Affirmation** (Arena, £2.50) is a novel which works despite itself. A psychological fantasy about a man who writes a book set in an imaginary world, it is slow-moving, painstaking, flatly-written... and yet it builds up a charge — it *moves* the reader. This is an honest, baffled (and baffling) work of art, in which Priest has found his perfect subject matter.

The Stalking and **The Talisman** by Robert Faulcon (Arrow, £1.50 each) are the first volumes in a new supernatural-horror series featuring a hero called *Night-hunter*. The author is a known British SF writer, here lurking under his umpteenth pseudonym. Updated Dennis Wheatley, they move along quite adequately, with dollops of gore and sex to keep you in a fun frame of mind.

Kingsley Amis once had a reputation as an Angry Young Man; these days he enjoys playing the role of Crusty Old Curmudgeon. In the long introduction to his anthology **The Golden Age of Science Fiction** (Penguin, £2.95) he asserts that SF 'died' in 1962 or thereabouts — written SF, that is, for he does add that there are signs of hope in the cinema. What he gives us here is a fat collection of 1950s SF, aimed at the 'general reader' and including stories by Pohl, Blish, Sheckley, Clarke, Asimov, etc. A good anthology, but many of us will have read it all before.

Once upon a time there was a British SF magazine called **New Worlds**. It published many of the earliest stories of Arthur C. Clarke, John Brunner, Brian Aldiss and J.G. Ballard. In 1964 a wild young man called Michael Moorcock became its editor, and within three years he had changed it into the most significant avant-garde magazine of its day. Many of the stories it published were not SF, though fantasy and SF remained at the heart of the enterprise. Unfortunately, the enterprise could not last. As the 60s turned into the 70s NW died — killed, in the main, by prejudiced distributors who refused to handle it. It had been very exciting while it lasted: a magazine which reflected its times, the years of the Youth Explosion.

Now, at last, someone has written a critical study of **New Worlds** during the Moorcock era. Colin Greenland's **The Entropy Exhibition** (Routledge, £11.95) is subtitled *Michael Moorcock and the British 'New Wave' in Science Fiction*, and much of it is fine, sympathetic, sensitive criticism. The author, still in his 20s, is obviously too young to have read NW in the 60s, but he has imagined the excitement of the period remarkably well. An important book, on an important subject. (As it happens, Colin Greenland is co-editor of a new SF magazine, **Interzone**, which recently published its fourth issue. I recommend you to give it a try; a year's sub is just £5 and is available from 28 Duckett Road, London N4 1BN.)

Finally, a book which has been awaited eagerly in certain quarters, **White Gold Wielder** by Stephen Donaldson (Collins, £8.95). This is the sixth (and final?) volume in *The Chronicles of Thomas Covenant*, a long and gloomy quest through the fantasy world of The Land. The story has proved immensely popular thus far and, indeed, the present volume will not disappoint those readers who have been following all developments faithfully.

White Gold Wielder is a stronger work than the preceding tome (**The One Tree**). A surprising feature is the way in which the hero, Thomas Covenant, is almost displaced at the centre of things by his female companion, Linden Avery — or perhaps it is not so surprising, as her stature grew steadily throughout the last volume. I don't wish to give away what happens, so suffice it to say that the manner in which the adventure ends is morally satisfying.

But I must confess I am not a Donaldson fan: his style is so long-winded, so hamfistedly Latinate, so dependent on a sheer *piling on* of effect which reminds me of H.P. Lovecraft's... In frustration I consulted a friend, Andy Robertson, whom I know to be a genuine admirer of Donaldson — and I found he agreed with me! He holds *The Chronicles* in high regard as a moral allegory, but he adds that he has a 'wincing dislike' of the prose style. I've come across this sort of reaction in other readers. So we have a conundrum, ladies and gentlemen: why should a work that is so very popular also be so difficult to read?

Dave Pringle will be back in issue 5. Next month we welcome back Colin Greenland who will review some of the latest film releases.

Now available The New 1983 Citadel Catalogue

Our largest catalogue to date, packed with hundreds of illustrations and featuring helpful articles on painting and converting figures.

This 52 page edition features all of our current ranges plus further releases available in 1983.

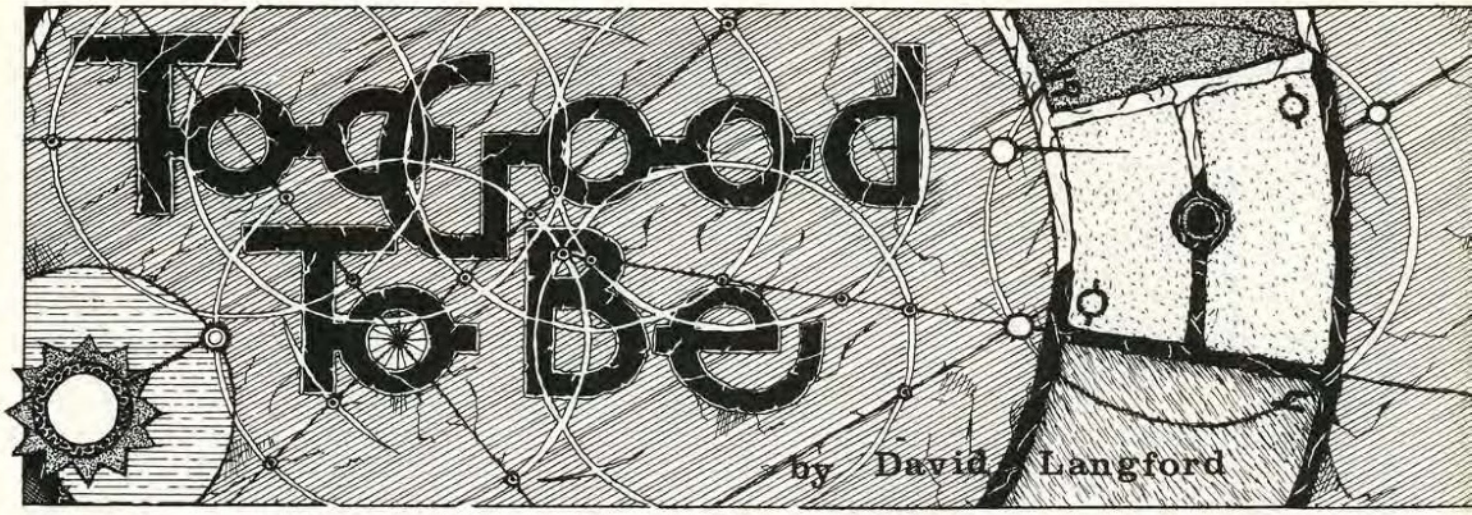
Send SAE for full lists of all our new additions, or 50p and a large SAE with 20½p stamp for our catalogue to: **Citadel Miniatures, 10 Victoria Street, Newark, Notts.**

MAIL ORDER CHARGES: UK: Please add 50p p&p, (minimum 50p, post free over £10.00). OVERSEAS: Please add 50% p&p (£1.00 minimum). Please make cheques/P.O.'s payable to Games Workshop Ltd. All orders despatched within 7 days.

CITADEL MINIATURES

10 Victoria Street, Newark, Notts. Tel: 0636 77495

Citadel Miniatures U.S. Inc., P.O. Box 12352, Cincinnati, Ohio 45212
RAFM Company, P.O. Box 62, Paris, Ontario N3L 3E5, Canada



In those days the colours of things were close to the true colours, so few, so potent. Only the faintest blurring of shadow-grey had entered the world, or remained in the world, depending on which philosophers you chose to consult. It was a gaudy time; but in the sky there were no stars.

Thus when the local illusionists were gathered in Breck the merchant's hall for more convivial debate on illusionary power, it was hard for men of less subtle mind to insert a razor-edge of distinction between the flaming red of the spell-binder Remmiry's hair, the wine-red flicker of the open fire, or the Remmiry-hair red of the wine Breck trickled into the mugs. All verged on the one true red of those days. Through a reek of woodsmoke the same true colour sang from all three places, and from a hundred more in the crowded room.

'Show', said Sutane, at the table's foot, smoothing his robe of unloved grey. 'It is time to show.'

'So soon?' Remmiry rumbled, 'Well, if we must. I think you only entertain us, Breck, so our efforts can entertain you.'

Breck smiled, thoughts elsewhere. 'You do honour to my house,' he murmured insincerely, his gaze sliding again down the colourful double row of illusionists to where he had tried not to stare.

'Merchant Breck is an unmarried man,' said plump Mira, leaning forward with her inevitable arch smile. 'We all know that unmarried men must make what opportunities they can...'

Mira's words, and the deadly little silence that followed, wormed their way belatedly into Breck's mind. Not only was he making sheep's eyes at the young woman called Intila, but half the crowd was watching with interest as he did so. Confusedly he gulped wine, while the young woman, whose straight yellow hair held the truest of true colours, looked into her own wine and frowned. She was the journeyman apprenticed to beaky-faced Sutane himself.

'Show,' said the grey-robed man with mild displeasure. 'Remmiry, let's see your newest illusion from the science of red.'

The big man stood, shuffled his feet, and to Breck's relief became the focus of attention. He coughed. 'In the dominion of red fall matters of fire and wrath and blood...'

'We are not neophytes,' said Sutane gently.

'I show.' Remmiry stared into his cupped hands, lips moving through some formula. Feeble wisps of true-red rose above his hands, like smoke from heated rubies. Breck felt a slow anger: what a puny showing from one whose lifework was supposed to be a grappling with ultimate laws of illusion and power! His feeling was echoed in angry mutterings from here and there about the table, noises of protest from the younger ones which began to rise in volume...

Remmiry threw his hands wide, a dramatic gesture doubly enraging since nothing happened — except that the tide of anger quickly ebbed. 'Red wrath, or the illusion of red wrath,' said the red-haired man. So much we have achieved. So much more of red remains to be known.'

Sutane nodded. His features had shown no twinge of annoyance when the rage was at its height. 'Good. I shall need your formula of control, for the archive.' As Remmiry lowered himself to the bench, gratified, the grey Master looked for a long moment at Breck, who merely blinked, glad that his gaze had not been on Intila.

'Show... Mira, you look eager.'

The plump and green-clad woman licked her lips. 'The all-important aspect of green is that of Love and Fertility,' she began. A suppressed chuckle or two reminded Breck that Mira was known in these circles as 'the terror that lurks for the unwary'. He sipped wine idly as she produced a wicker cage of sluggish mice, and enchanted them into incredible acts of fertility...

A practitioner of violet cast violet drowsiness on part of the gathering. Strong words were exchanged on the true aspect of brown and the existence or otherwise of indigo. Phantasmal forests sprouted from the stone floor; orange demon-illusions capered down the table, harmless because no-one here would believe in them; portions of the wall flicked into invisibility or blossomed with unreadable script that writhed and faded; and more, and more. The gaudy company blurred in weariness and wine.

Repeatedly Breck was aware of Sutane's eyes on him.

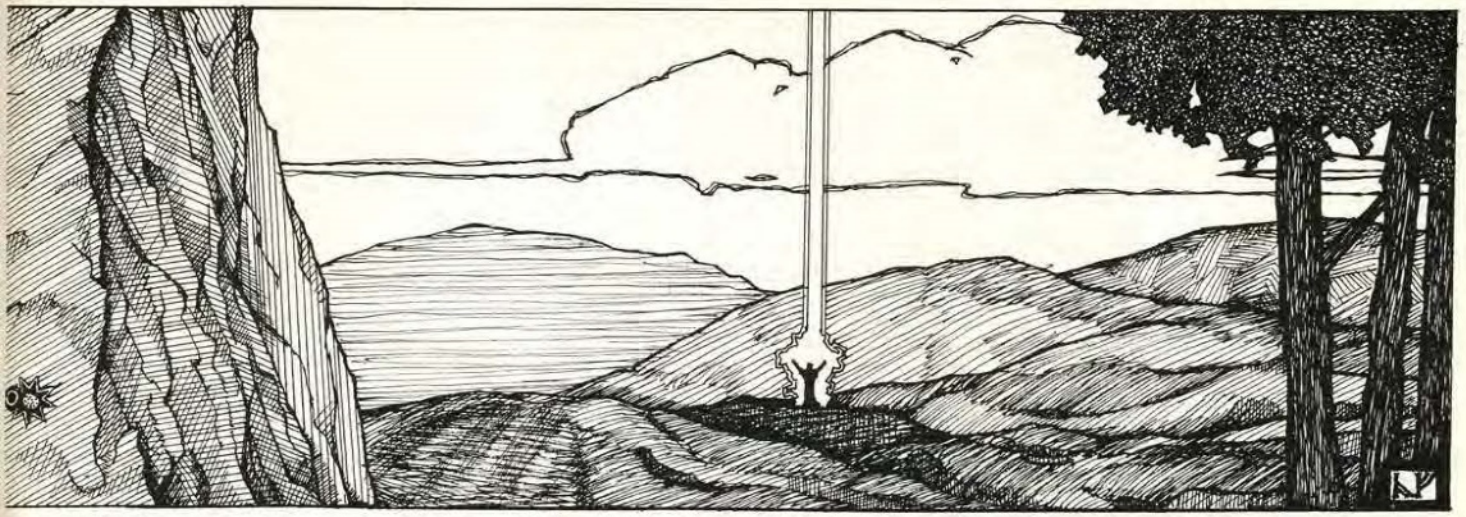
It was late evening. One whose name Breck forgot was showing a twenty-faceted blue crystal which shuddered in her hands. 'Secret thoughts are caught in whispers,' she said theatrically. 'Or if the stone does not speak, the illusion that it does is enough.' Something in the stone did indeed rustle, sibilant, unintelligible; its maker translated inventively. 'Someone thinks of... the insect he once crushed. Of how he did not care to crush it, until it settled on and defiled a fine fruit he held: but then in his anger he crushed it and the fruit together. Whose thought is this?'

The vague feeling of disappointment at this rather tame revelation was quickly shattered: 'It is nobody's thought,' said Sutane with murderous calm, the words falling like blows from a club. 'The showings are at an end.'

The plain woman in blue stared at him.

'Master,' said Intila in a low voice, and touched his arm.

'...Pardon me. Our good host's wine is all too loquacious. Myself, I have little to show. My work still moves towards the colour that does not exist; but slowly. When we meet again in a hundred days, who knows? My goals are what they were: to achieve White, to expunge the grey taint from the world until all our bright illusions reach full potency, to break the dark in the sky and see beyond... no end to my ambitions, you see.'



'No end to your word-spinning,' grumbled Remmiry.

'The Guildleader does not show,' said the woman of the crystal, vindictively. 'It's easy enough to talk about this White, but where is it? What have you done in all your so-called researches? Why should you sit at the end of the table? I call the question.'

Sutane shrugged. 'I hoped not to squander power. In this, so far, I cannot work alone.' He stood, tall and spare, pressing his right hand to his bony forehead as if it ached, the other gripping Intila's as she sat. Even Breck felt the prickly aura of power in the air. A wine-flask fell, gurgled vivid red across the wooden table: nobody moved to set it upright.

Abruptly Sutane raised his right hand, spoke an unspeakable word and made a downward chopping movement. Appalling light, sourceless, eye-hurting, filled the room to bursting point, like a cymbal-clash translated from sound to light. At once it was over, leaving in Breck's eyes a roiling chaos of echoes and after-images in black and all the true colours but *that* one.

'Was that it?' he heard himself saying, 'Was that... white?'

Slowly, painfully slowly, vision cleared in patches to show Sutane still upright but sagging; Intila had slumped in her chair. There was much rubbing of eyes, with here and there a muffled curse. The candles on the table, Breck noticed with a sudden cold shock, had burnt down three inches in that illusory moment.

Over the confusion Sutane said: 'I am as yet unable to refine this radiance to pure white, which remains a colour that does not quite exist. There's still a taint of grey in the world, and I am still part of the world. Yet you may care to assess the hypnotic power of near-white by noting that this mighty assembly of magical experts has just been held transfixed in and out of time by its potency, as the candles bear witness...'

A growing hubbub of debate, alarm, nervous laughter. Suddenly Sutane was at Breck's side: 'A word with you alone, Merchant.'

The gathering was breaking up as they stood under the changeless black of the night sky. Faint breezes ruffled the grass, making ripples in its dim glow of true-green (true colours did not fade, even in darkness).

'Stars,' murmured Sutane.

'Stars?'

'A matter of legend. Great lanterns of true white, somewhere high over the black cloud round the world. Imagine them.'

'My imagination doesn't stretch so far. Why should there be anything beyond?'

'The sun is beyond, we know that; it peeps through the blanket of the dark in one tainted colour or another... The story is that once the world was drab, muddy foul... until the demiurge-illusionist Mijkebarr wove his grand illusion and spelled away the darkness of Earth. There it is in the sky, the dark, still clinging, still envying the bright colours below. Only the faintest smear of dull grey is left on us here.'

'My mother told me all that once. I've found nursery tales of very little practical use in business, and it's as a businessman that I wonder why you've come out here to recite legends.'

'Within a hundred days, I think, we'll talk again about practicality. I've learnt a truth or two this evening, and I see my way to White... and on to expulsion of Earth's drabness, the driving of the dark beyond the stars. To business, then. I can no longer trouble with the petty gathering of berries for my food. My mind must instead weave illusion. I ask you to send a daily adequacy of viands to my home under the Grey Birches. For, shall we say, the next hundred days?'

'Mostly I deal in *valuable* commodities, but no doubt I can oblige you.' Breck was taken aback. Many illusionists had some mundane occupation, like Remmiry with his forge or the several teachers of children in that night's assembly; others turned their talents to practical ends, such as Mira with her dubious charms of love and fertility. The hermit mages like Sutane never seemed to live on more than air and rain. Which thought led Breck to say:

'If I may put one question...'

'You wonder why my journeyman cannot gather food. I must renounce her aid. The path of perfection and White must be walked alone, away from others learned in the Craft.'

'The question of payment,' said Breck, even more dubiously.

'Ah yes. I offer you Intila.'

'Eh?'

'You covet her; no, don't deny it. Very well. She is bound by oath to me and I can transfer the oath-bond to you; permanently if you wish.'

'Done,' said Breck, caught off-balance in a whirl of confusion.

'Excellent. Let my meagre dole of food begin tomorrow. I go now; and thank you, on behalf of us all, for your excellent hospitality.'

Breck was left pondering on the blend of anger and satisfaction in Sutane's voice. He stared again at the featureless dark above, and tried to imagine great lamps shedding a colour that did not exist. The flash that was nearly white had faded from memory, though, and his eyes only offered afterimages that lingered in dim blank blobs of purple and green.

'I am bound to serve you,' said Intila, colourlessly. She stood by the table, an unmoving reef about which Breck's half-dozen servants eddied in their coming and going as they cleared away. The

stone hall seemed drab without the illusionists in their glowing robes. Intila's robe, like Sutane's, was dismal grey.

'Come and sit by the fire,' he suggested, still disoriented. It was almost like having been married, suddenly and *in absentia*.

She sat. Her eyes seemed huge in the small perfect face, their blue as pure as the speaking crystal's. 'I don't understand it. He needs me to bring him food, even to take power from, sometimes, because he's old. You saw that tonight. Why should he do this thing? Why?

'It was a business arrangement', said Breck feebly.

'Then what have you sold him, *merchant*? What precious talisman is worth the loss of the best aid the Master could have? Tell me that.'

'...Daily food for a hundred days. Don't look at me like that. Sutane asked for that, and set his own price.'

'And you *let* him. I suppose you're used to dealing in bodies and souls, human lives to buy and sell if the price is right. You think you've bought me for your own. You disgust me.' Her animation made even the drab robe seem attractive.

'Sutane said he needed to be alone for the hundred days, to work up some grand enchantment. No doubt this is his way of ensuring you're well cared for meanwhile.'

'It's unbelievable. He wanted me perfect for the Craft. He hated even to see men look at me, hated it bitterly. It makes no sense, merchant.'

'The name is Breck,' he said, wondering whether the transferred oath would hold under the strain should he order her into his arms (Yes, he realised with what was almost terror, it would). At the same time he felt obscurely certain that words spoken that evening held the key to all Sutane's dealings, but when he pursued that train of thought it was lost in a thin haze of wine.

In the days that followed, one of Breck's men set out each morning with provisions, an unpopular duty, since the grey birch clump was some miles distant, and it often rained. In the days that followed, Intila continued defiantly to wear dingy grey and to pose a problem as to her household position. At present her keen mind was turned onto the merchant's books and had already caused the violent dismissal of one bookkeeper. In the days that followed, Breck considered again his longing for the young woman... which made the oath intolerable, for how could he broach the subject when any hint of his desire might bring him her dutiful and joyless embrace?

On the fifth morning Breck was staring restlessly through the eastern windows of his low pillared hall. The land fell away in patches of near-true colour like a landscape of glowing stained glass: grass and leaves all the same pure green, a single singing brown for treetrunks and earth, the one blue gleaming from standing water and the one yellow in the sun which pierced the ever-dark sky. Only faint filmings and shadowings of grey disturbed the garish evenness, or lent perspective. It was like any morning in those days.

Among the legends of the lost colour are that it is the opposite of dark... that if all the grey were removed from grey then white would be created.

The sun was echoed in a yellow movement behind, Intila's hair swirling as she entered and stood stiffly to await instructions. Breck eyed her.

'What would you do if I cancelled this damned oath?'

'I'd pay a visit to Laa the dyer's cottage.'

'Who?'

'You've met her, but because you're a man and she's plain you never troubled to remember her name. Laa is famous for her *blue*.'

With an effort Breck ignored the first statement. '...The illusionist with the crystal, ah yes. Why would you visit her?'

'If I were released from the oath, I wouldn't tell you.'

'But since things are as they are?'

'She would... loan me the crystal if I asked.'

'Whereupon you'd ferret out my inmost secrets? No, of course. Furtively you'd creep to the grey birches and eavesdrop on Sutane.' He folded his arms, admiring his own insight.

'I want to *know*.'

'So do I, so do I. Feel free to carry on just as you please... for now.'

She smiled. 'Thank you.'

When she'd gone, almost at a run, Breck sat on the edge of his counting table and for an inordinate while savoured the first smile she'd allowed him. His restlessness returned, though. The stained-glass brilliance outside now glowed threateningly, a gaudy insect with a sting. All the colours of the world held danger when one was caught up in an illusionist's web.

'Damnation,' said Breck.

He'd had the common schooling in the Craft, but no talent whatever: his memory would only throw up fragments like driftwood. *Some say the true colours are fixed in number, maybe as few as seven; others set no bounds to them but hold that colours beyond the few we know may await discovery like the shores of unknown isles.* What did the book say about white? *...Among the legends of the lost colour are that it is the opposite of dark, if that can be imagined; that if all the grey were removed from grey then white would be created; that it is all colours together, as if colours might be mingled and fused...* There was more half-remembered nonsense in this vein, linking true white to purity and all the virtues together, and cynically concluding that *for such a thing to be, all the world needs must be changed.* Well, quite.

'For such a thing to be, all the world needs must be changed,' said a clear voice from the doorway.

Breck began to turn, and halfway froze as superstitious dread took hold of him with bony fingers. With complicated feelings he faced Intila again: the long glowing hair, the secretive smile, the whispering blue thing she held to one ear. Confusedly he tried to slam doors in his mind.

'You were quick,' he said rapidly. 'Does Laa lend out her listening stone for the asking? Could use it myself when the tax gatherer comes calling... find how much of my tithes stick to his fingers...'

She shrugged. 'I lied. I said I came from Sutane: Laa was only too pleased to think her stone would be described in the Great Record. And no, you haven't been thinking such dreadful, terrible things about me.'

Breck felt his ears might have assumed the true red of fire or ruby. 'The idea... it makes one think all the worst things in the effort not to think them.'

'Well, Merchant Breck, if those were the worst thoughts you could think of me, I'm reasonably flattered.'

There was a pause: the cool room seemed extraordinarily stuffy and uncomfortable. Feebly Breck said: 'Thank you. Why not go and use this thing on Sutane now? No, why don't we *both* take a walk to the Grey Birches...'

They went out together into the glowing world. Presently Breck took her hand; or perhaps she took his.

By the time the birches came into sight, a rare shadow on the vivid fields, Breck was in fizzing high spirits. He felt as he had at half the age, when first and almost painfully aware of women. The three miles journey seemed only too short.

'You'd best keep back,' she said while the birches were still a little way off. 'I can spy better if only Sutane is near; the whispers are hard enough to follow when they're single. I am not Laa.'

'A good thing too.' Their lips touched. Breck stood in sunlight, watching as she carried away the many-faceted stone, shrinking, dimming, vanishing in the grey trees' shadow. He waited.

He thought of his luck, of Intila; at once his merchant's mind set him looking for ill-luck to occupy the other pan of the balance. Suppose Sutane caught her. Suppose she never returned, and when at last he went stumbling through the trees there was nothing there but old leaves and dust. Suppose Sutane...

Sutane, he reminded himself, was following the way of white and perfection. But a remembered voice from his schooling said, *perfection of the life or of the work?*

Then he saw the small yellow-haired figure, already well clear of the wood, and cheerfulness bubbled up to reach his lips as a grin. The grin died as she came closer and he saw her haunted face.

'He caught you? Intila, if he... What happened?'

'No. He never saw me. He sees nothing and his thoughts have all turned inward like snakes that coil up. He's sitting crosslegged in the open with fallen leaves in his hair.'

'Dead.' Breck was almost relieved. He reached to take her arm: she struck his hand down.

'Don't. Not now... He isn't dead; he's following his way as he said, and so quickly. A hundred days? He'll be there in ten. Or sooner.'

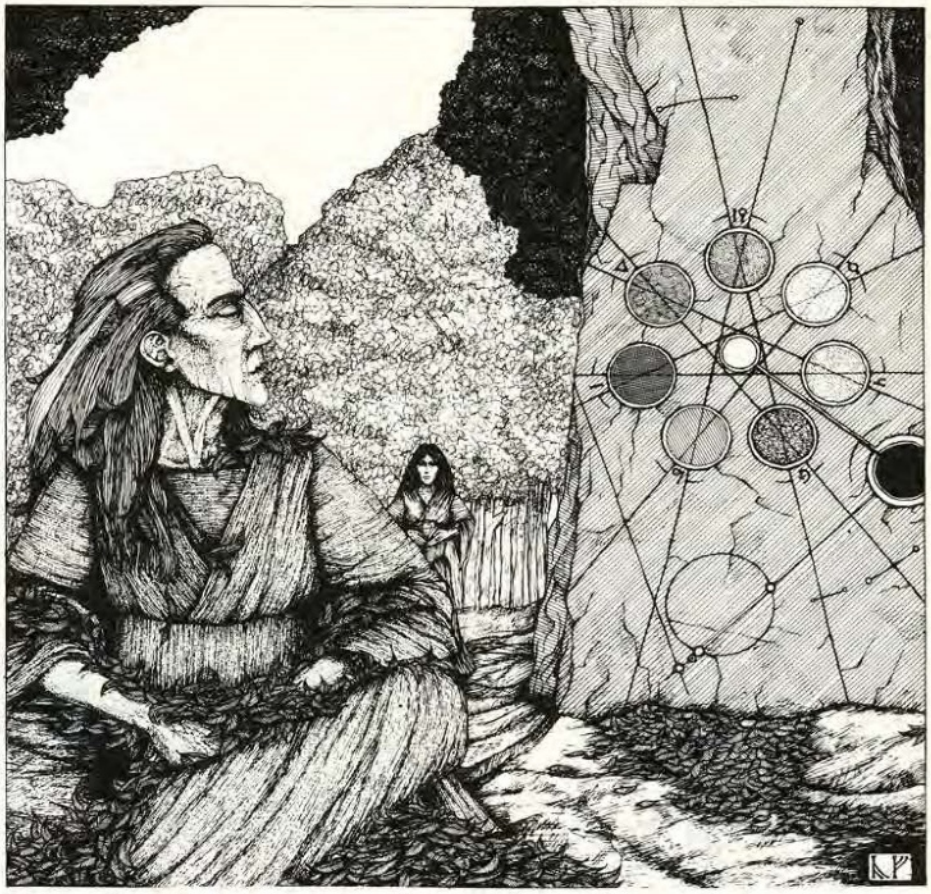
'Well, good for him. What's *wrong*?'

'Good for him but not for everyone. The way of perfection is crueller than I ever thought. No. Please don't touch me.'

'Why? What's going round in that bony head of his?'

She stared at some far-off hill. 'I understand now what Laa heard, about the fruit and the insect. Sutane's path to White requires a sacrifice. I mustn't tell you more; oaths; loyalty to the Guild... You shouldn't touch me and it would be better if we didn't speak, or look at one another, or even linger in the same room. Not yet. I like you, Breck, but not yet.'

'A sacrifice,' said Breck with rising anger.



'I *mustn't* say more, except that you need not have food sent to the birch clump now. There are two packages there at the edge, untouched. The Master did not eat today or yesterday. Nor will he until the end.'

'I have my obligations,' Breck said glumly. 'If the food is wasted, then it's wasted... but it'll be delivered just the same.'

Together, though not too closely, they plodded back to Breck's home through the fading afternoon. This time the journey seemed endless.

'Don't anger Sutane. Please,' she said in a low voice as they parted on the threshold.

Breck's thoughts whirled in new confusion as he asked Emberson the factotum to take food to Intila's room, while he ate alone in the stone-flagged hall. It was absurd to have shifted in a single day from one kind of remoteness to another, avoiding Intila first through fear that he might unfairly command her, and now because she had unfairly commanded him. Words like 'sacrifice' and 'fruit' and 'perfection' were still buzzing through his skull when, uncomprehending and a little fuddled, he stumbled to his bed.

There followed a hiatus: a visit from the district's tax gatherer. Day after day Breck poured wine for him, trying to keep his wits about him while displaying the right record scrolls and lying with due artistry about certain profits in hidden vaults. All that time Intila remained in her room... When the ritual farewells had been said, and Breck had parted with more in tithes than he liked, though less than he might, he found that some little part of his mind had been toiling all the time to unravel the web binding himself and Intila to the schemes of Sutane. In the fresh glow of morning it was hard to believe the blackness of it.

He thought: Sutane's perfection needs a sacrifice. A sacrifice has to be perfect, and I suppose Intila is. Her oath-bond to Guild and Guildleader now requires her to remain perfect... for Sutane. The fruit which the insect must not pierce.

He thought: Why foist her on me? Because even Sutane could not bring himself to offer up one who served him daily. He needs time to harden himself.

He thought: In some way, some sending of illusion, he called her. Through the stone he told her her duty. And straightaway she drew back from me.

He leant forward, elbows on the rough wooden table, face hidden in his hands. *I could arrange for her to be virgin no longer*, he thought wistfully. No. Not when Intila repulsed him.

Very well. If he could not weight on pan of the balance, he might still lift something from the other. Do unto others as they would do unto their own.

The sword had been his father's: a mercenary had begotten a merchant. It seemed numbingly heavy as he buckled it on, and the bright scabbard shrieked against the background of his habitual brown clothing. A trace of red rust on the grey metal did not, he supposed, matter very much. He felt a fool though, striding again over undulating country towards the birch clump, and from time to time stumbling as the massive weapon swung and contrived to catch between his legs. Though the day was bright he was sweating coldly when he reached the grey trees whose every whisper or creak breathed menace. Clumsily, to a noise of grating rust, he tugged out the sword.

It was then the tenth day since Guildleader and Master Illusionist Sutane had left Breck's house for the Grey Birches, there to follow his twisted path to perfection and the true White.

The shadowed woodland spread further than Breck thought; vaguely he'd expected to find Sutane's woven hut in the first clearing, but all that lay there were familiar packs of food in varying states of decay. Ahead were more slim grey trunks barred with yellow shafts of sunlight. He squinted into the confusion of light and dark... and again he heard a voice behind.

'**No**! You mustn't anger him, Breck. This is what he wants. A master can *use* his anger...'

It was she, of course. He was almost relieved at the delay. Still the awkward sword was in his hand. 'I go to... to put an end to any anger Sutane might feel,' he declared with that magnificence poets ascribed to fighting men, but he couldn't think what to say next.

'I saw you. From the window. A mile off. I ran... Come back with me now. Please do, there's danger.' In her gasping anxiety she plucked at his cloak. Breck's heart melted again, and he twined his free arm round her with sudden eagerness, feeling her heart drum and pound as her breast's warm pressure came against him.

'No,' she said, eyes wide with fear, but not drawing away. 'This is what he...'

'I see you. Lecherous, monstrous beast of a merchant,' said a thin voice that shook with rage, and maybe something more than rage. 'Insect that violates my fine fruit.'

Too late, they sprang apart. Sutane was coming slowly through the trees, black eyes terrible with a kind of triumphant anger, his cupped hands cradling a sphere of smoke like incandescent ruby. Breck saw he was thinner, beakier, flesh pale almost to translucence. Somewhere close, but far away Intila cried out, 'Avert!' and dropped into mumbled incantation. Breck knew without words that the glow in Sutane's hands was death, Breck's death. As the intent illusionist spread his fingers wide, the red smoke swelled to bloody flame; Intila shrieked 'Avert!' with a loosing of faint radiance from her raised hand; and in desperation Breck flung the clumsy sword with all his strength.

He dropped to the ground and rolled. Intila fell too, limply, her feeble thrust swallowed in Sutane's monstrous fury of red. The sword cracked and puffed into incandescent vapour. Flame burst from Breck's own cloak and touched him in a dozen places with hot needles of pain. Throwing a protective arm before his face, he rolled further across the sizzling grass, a stench of smoke and ash and his own burnt hair making him choke and retch.

Still somehow alive, he peered painfully up to see Sutane standing over him. He had not even the strength to spit defiance. Against the dark branches and sky, Sutane's threadbare robes and flesh now stood out with an unearthly glow.

'I have no quarrel with you now,' he said in his thin gentle voice, which had changed, become purer and clearer. 'I am glad you live.'

This time Breck did spit: it fell short. Propping himself up with both blistered arms, he saw the great swathe of burnt ground behind, the blackened stumps of trees where the ultimate, deadly fire-illusion had compelled belief not only on Breck but on the inanimate world... had become reality. Wisps of smoke rose everywhere, even from Intila's scorched clothes, but she was stirring. The mind-fire must have roared over them as they fell, leaving a trail of burns and blisters but not death; perhaps the sword and Intila's pale defence had helped abate it. And Sutane glowed brighter, a fearful light burning through him in a colour that hurt the eyes, a colour that had been lost.

'I am purged,' he said. 'Ah, the way of White was hard for one whose nature was riddled with anger and impatience. With Remmirry's spell of wrath I saw how to fight anger with anger, red with red, to let the angry red within me swell until it burst like a boil in one cleansing, destroying blast. I *used* my rage at those who stared at my Intila; I sent her away, my fine perfect fruit, hiding from myself just why, until the sight of a coarse insect merchant on her perfection brought all my rage to a head and made it boil from me under the spell's direction. You understand? I couldn't hate you now if I wanted to. Now... White... a changing of the world and the breaking of the Dark!'

'Insect,' muttered Breck, now standing. 'Stark nonsense. I'm taking Intila away from this madness.' He moved to where she stood, trembling, staring at Sutane with unreadable eyes.

'Do what you wish,' said Sutane gaily. 'My work is now to lift the last grey from the world. Look!' A casual gesture, and unbearable white sprang downward: the grass about him became more than green, burning with the unabated true colour. Each slender leaf seemed a window into infinite corridors of glowing emerald. Tears came to Breck's eyes as he gazed at the grassy splendour; he turned his head away with an effort. 'I'm going.'

'You used me,' said Intila. 'A piece of bait, a bargaining counter. Your white is rotten at the core.'

'Perfection justifies all.'

'I doubt it,' said Breck. 'Goodbye. It looks like rain.'

Sutane stared at the black cloud gathering above, and momentarily frowned.

Walking painfully as their clothing rubbed at blisters, Breck and Intila left in silence. Even to touch hands brought its own penalty of pain. Looking back, they saw the gloomy birch clump blossom in truest colours, leaves unutterably green, trunks ablaze with the regained white, shadows all lost in colour. If illusion, it was the grandest of all illusions. It was as though they had spent a lifetime in caves, squinting and staring in flickers of candlelight, and now at last had crept out to see the sun. But also they saw a darker cloud overhead.

'The whole world like this...?' Breck murmured, and shook his head.

'Wait. The test comes now. Sutane will challenge the darkness.'

'Stars,' Breck said meditatively, rolling the empty word on his tongue.

The grove's perfect colours pulsed joyously, and a sword of white stabbed the sky with unutterable beauty. Again it was too much to look at; Breck thought of tart fruit whose piercing taste was exquisite to the point of pain. Rainbow colours trembled over the whole sky.

Then the column of light rising from the trees faded to pale grey. Steadily it darkened and became a black as absolute as the white had been. There was a scream from the trees; the face of the sun was obscured; a torrent of darkness fell roaring from above. The sky itself paled, as though all its shadows were being funnelled down on Sutane.

'He did it himself,' said Intila in the terrible twilight. 'He stood there with his puny perfection, like a fine fruit to tempt the dark round the world, and he pulled it down on us. White and black rush together and cancel. Perfection... it's deadly.'

Muddy light returned to the world. The sky was left stained with pale dinginess hardly worth calling a colour, some deformed offspring of the real blue. A grey churning hid the birch clump.

'He succeeded, in a way, then,' said Breck. 'The dark's gone from the sky.'

'He failed. The dark is back here with us. Mikjebarr's spell is undone. Look.'

Like ripples in water, a new muddiness was rolling out over the grass, a feeble echo of true green as the sky was a feeble echo of blue, blotting out even the memory of the ultimate green glory Sutane had brought to earth for a little time. Breck almost turned to run, to drag Intila with him and outrace the change. But the muddiness moved too quickly across the land, and was on them.

He felt nothing, but closed his eyes at what he saw. No more were the world's hues brilliant and distinct like stained glass: they faded and ran together incontinently. No longer was Intila's sun-yellow hair a beacon of light; above them the sun itself had paled.

'You look so terribly different. Everything is spoilt.' Even his voice was squeezed by the pain of loss into feebleness, between a whisper and a moan.

She caressed his cheek. 'You feel the same, Breck. Illusionists know better than to set much store by appearances...'

Later, people coaxed a new kind of beauty from the flawed world, finding subtlety and power in mongrel hues, decaying tints, pastels which had been unknown and unthinkable. Mages and illusionists looked for new keys to power, turning from the paths of true colour. Others gaped at the unremarkable stars.

When true colours fade, their memory fades not long after. For a while, though, Sutane's monument remained. Where the doomed birches had stood, there was a great hollow which held its own kind of perfection, the perfection of pure and neutral grey, the featureless perfection of dust. Once Breck and Intila went walking there as lovers, before the straggling grass could reclaim the place; during the brief time they stood hand in hand on that numbing grey dust, they could feel nothing for each other, nothing at all.

Thus it was in the old days.

David Langford

David Langford is a freelance writer, whose most recent publications include the SF novel THE SPACE EATER (Arrow) and the non-fiction book THE SCIENCE IN SCIENCE FICTION (Michael Joseph), this latter written with Peter Nicholls and Brian Stableford.

BUSHIDO

REVISED EXPANDED EDITION

ROLE PLAYING ADVENTURE IN FEUDAL JAPAN

Flashing bladework, brave warriors, martial mastery, wise priests, honor, stealthy assassins, demons, magicians, spirits, war — the stuff of Legends, the Legends of Japan. *Bushido* is a role playing game that allows you to adventure on the Misty Isles of Nippon.

Players in *Bushido* design their characters to suit the profession that they choose. A skill system is used to determine the character's succcess in both martial and peaceful endeavors.

Take a break from the western european and sample the mysterious world of the Far East. Try adventuring in a world where a man's honor and fame are as important as the number of foemen he has slain.

Come follow the code of the Samurai, the Way of the Warrior. *Bushido!*

£9.95

Available from better shops or direct from
GAMES, 50-54, Manchester St., Liverpool L1 6ER
Tel: 051 236 2605

Fantasy Games Unlimited, Inc.
Trade Enquiries contact: GAMES, 89, Victoria St., Liverpool L1 6DG
Tel: 051 236 2605

LETTERS

Obviously, with the launch of IMAGINE™ magazine only just past, this month's mailbag is dominated by reactions to the magazine. This column represents the kind of letters we received.

Mike Lewis, Broadstairs: The layout is okay, but a little scrappy in places; such as pages 4 & 5 (*the Beginners' Guide*) where the layout confuses the eye. The art is still poor in places, notably the artwork for the module — which seems very amateurish and crude. I think part of the problem is that there are no halftones used.

I see that the great EGG is in his usual form with his introductory letter, actually it is a little more restrained than usual... and yet another propaganda piece from Don Turnbull; quite honestly, I've stopped believing anything he writes. He blows TSR's trumpet too loudly for my liking.

The Beginners' Guide to RPGs failed to stress the roleplaying aspect of the game heavily enough; now I know that the AD&D™ game isn't a *role-playing* game, but...!

Roger Musson's piece was well written. QB-161-01:ANTARES was a nice piece of fiction. It is great to see an FRP prozine actually featuring reasonable fiction. Illuminations is better than **White Dwarf**'s effort and again, it is great to see a prozine actually reviewing serious SF instead of Conan books! The Beacon at Enon Tor was a good scenario, possibly one of the best that has been published in a prozine. It was logical, and the layout was well-designed to help a total novice DM cope with running a first game.

I dislike Dispel Confusion. Worrying about the rules is the last thing someone should do — if you are unsure of a rule, make a judgement of you own. Asking for a ruling smacks of a lack of imagination.

Tavern Talk was the highlight of the issue. I like Pete's writing style, and it is an important event, gaining a column in a national prozine from which to plug the amateur side of the hobby.

I've seen the Figure Painting article all done before. Still, it will no doubt prove useful to those who have only just started.

You are to be congratulated for the reviews of fanzines as it is time that the fanzines received some publicity. The club and hobbymeet news is also much appreciated.

IMAGINE magazine looks as though it will fulfill its promise and develop into a general FRP magazine (I'm waiting for the first **Runequest** article!) and will certainly knock the spots off WD.

Tim Ellis, Sutton Coldfield: IMAGINE magazine is fairly good, even if the price is a bit high. Do you only print reviews of things you like? I can't find any negative comment in any of your reviews.

It is nice to see that the Barbarian class is being put in, and I like your policy of publishing short stories.

Steve Norledge, W. Wickham, Kent: I thought the article content was good; though I hope that the stuff for beginners

is gradually phased out. Nic Novice was a waste of space, Sword of Alabron was crap. Comic strips only work if they are *excellent*. Neither of these was; and Rubic was only marginally better.

I am glad to see you promising some quality fiction. This should become one of your best features.

I was pleased to note a large amount of personal comment (Turnbull Talking, Reviews, Tavern Talk, letters, fanzines, clubs etc). The attention paid to the amateur side of the hobby was heart-warming and should go a long way to repairing TSR's bad image in such quarters. Getting Pete Tamlyn to do a spot was a masterpiece of judgement.

Overall I must say the magazine was very good and I await issue two with high expectations. In future I would like to see wider ranges of games covered, particularly **Traveller**, **Call of Cthulhu**, and **Runequest**.

FANZINES

This is the page where we take a look at the various amateur publications around the country. First of all, there is news of two NEW fanzines:

Tales From Tanelorn 0 was pressed upon me by Matt Williams of 135 Kenilworth Road, COVENTRY CV4 7AF. The real thing is to be published every six weeks or so for 50-60p. It will be a Diplomacy/ FRP/ Moorcock 'zine. Matt is such a Moorcock fan he was actually critical of **'Elric & Moonglum'** being the cover of IMAGINE™ magazine #11 Still, a promising pilot for a new fanzine.

Poleaxed Patriarchs is the second soon-to-be-released 'zine to place a flier in my hands. At 60p for 32 pages and a card cover, it will appear every 6 weeks. David Messenger, 3 The Leasow, Aldridge, WALSALL, W. Midlands WS9 0EF is responsible and he hopes to include FRP articles and scenarios, Diplomacy, comic news, a comic strip, and all the rest. You have been warned.

S.E.W.A.R.S. 11 is an interesting issue dominated by a one player and referee dungeon adventure as used in a competition run by the Basildon Dungeoneers. There are also a number of reviews and a word-search puzzle. 32 pages for 60p, available from Chris Baylis, 12 the Fryth, BASILDON, Essex SS14 3PN.

Acolyte 45 contains Pete Tamlyn's usual thorough job for the Diplomacy player, with part XVI of Designing RPGs, reviews, pages of letters, and information for the gamers. Pete is feeling rather embattled at the moment; writing to 6 Broughton Close, Bierton, AYLESBURY, Bucks HP22 5DJ, will doubtlesss cheer him up. 40p for 34 pages.

NMR 37 is the first issue of this 'monster zine' to have reached us here. It contains a Guide to Postal Diplomacy, Record Reviews, plenty of letters, and games reports. 40p for 32 pages, available from Brian Creese, 256 Canbury Park Road, Kingston-upon-Thames, Surrey KT2 6LG.

Greatest Hits 106 from Pete Birks, 39 Handforth Road, LONDON SW9 0LL brings the usual mix of letters, games reports and personal insight to the world of gaming. Printing is much improved; the earlier problems have been overcome. Lively debate as always, for a subscription only price of £2 for 5 issues.

Alan Parr's postal gaming 'zine **Hopscotch 27** carries the usual news and progress reports (Tom Kirby's Swavesey promoted from Div. II in United) for just 20p. Alan also runs the 'zine bank, offering a selection of all kinds of fanzines for £1. Contact 6 Longfield Gardens, TRING, Herts HP23 4DN.

Wargame News 4 has games reviews, news and a glossary of Types of Liquidation (sic) of the financial variety for those who might be creditors with Simpubs. 65p for 16 pages, aimed at wargamers. **War Machine 17** carries much the same format for micro-gamers — £1 for 24 pages. Both are nicely produced; get them

Kevin West, Welwyn Garden City: I am sitting in my office halfway through a magazine which excels even the fabulous **White Dwarf**. The testimony to the impression that IMAGINE magazine # 1 has made on me is that I'm writing to a magazine for the first time. The artwork is absolutely superb. Please, would it not be possible to make all the covers available in various sizes in their unadulterated glory?

I enclose a cheque for a subscription!

Clare Dunderdale, Lowestoft: I enjoyed the first edition very much. It is ideal for an inexperienced D&D® game player like myself.

Matt Quartermain, Crawley: The majority was enjoyable enough — the best thing being the Sword of Alabron. I am particularly impressed with the fanzine section. Some of your comments on the 'zines are misleading, however. I think you are placing too much emphasis on appearance. Mimeo 'zines, like Greatest Hits, will never reach the standard of litho 'zines like Dragonlords, but material — this is a different bowl of oysters. With any luck, Pete Tamlyn should take you to task over this in his excellent column.

IMAGINE™ magazine does not intend to get into the habit of getting the last word in reply to letters. Usually, we will only comment in response to a direct question within a letter. All we would want to say to the above is that we feel they prove the old adage about one person's meat being an insult to the vegetarian beliefs of another. All the same, we are taking note of the feelings expressed in all your letters, and we will be seeking to improve the magazine in accordance with your wishes all the time.

Mind you, how could we pass up a snide comment such as the one in Mike Lewis' letter? The AD&D game not being a role-playing game?! Knowing that Mike is an adherent of the sort of FRPG where you roll three dice and consult a table to see if you successfully get your sword out of the scabbard, we would challenge his opinion anyway. But what do you feel? What RPGs really do make for good role-playing, and how?

Now, a topic that has caused a few more strokes of the pen.

Mike Lewis: PAN. Couldn't you just absorb the features into the magazine, rather than having a separate insert? — after all, that will make it a lot easier to phase them out!

Tim Ellis: Stirge Corner seems very similar to the first Stirge Corner in PAN; Rubic is the first episode reprinted; and Mike Brunton's article appeared in PAN, as well as **White Dwarf**. Will we PA members have to wait for Stirge and Rubic to catch up to where they left off in PAN before we get anything new?

As for the general issue of the Players' Association — *Thanks for Nothing!* Having seen Don misinterpret questions at GamesFair, I see why you failed to understand the complaints regarding your previous PAN/IMAGINE suggestion. People were not complaining about being able to buy the magazine cheaply, they were complaining about having to buy it at all! Could we see a return to the 'Substantial Discount' idea, and see other information (Bargain Basement, Milldays etc) mailed to PA members?

Similar complaints have appeared in several fanzines, and were expressed directly to members of TSR's staff at GamesFair. There are two separate issues here. The easier one concerns the contents of the PAN pages. They were popular features when they appeared in that publication, and we feel they will continue to be so. And yes, Stirge and Rubic will be reprinted – albeit suitably revised – until they have reached the point where PAN left them.

The wider issue concerns the connection between PAN and IMAGINE magazines. It was our original intention to offer a worthwhile reduction on subscriptions to PA members. This was scotched by the retail trade, who, naturally, don't want to see too much of the distribution of the magazine dealt with on a subscription basis. The current arrangements for the PA were the best compromise we could reach in the end. The PA remains a very good deal for members, and TSR will continue to support it.

IMAGINE magazine welcomes any correspondence, on any subject, from its readers. Please write to IMAGINE magazine (letters), The Mill, Rathmore Road, Cambridge CB1 4AD. Letters appearing in this column may have been edited for length.

---

from Mike Costello, Emjay, 17 Langbank Avenue, Rise Park, NOTTS NG5 5BU.

Cerebro 17 brought a touch of class to the pile. At 65p, available from Geoff Willmetts, 74 Gloucester Road, BRIDGWATER, Somerset TA6 6EA, its 42 pages — including lots of coloured paper — are good value if you are a Marvel comics fan. It has been rumoured that space in the magazine will be devoted to FRPs, though this isn't the case yet.

A first look in this column at an interesting United/ Diplomacy 'zine, **Perspiring Dreams 32**. Editorial and letters cover every topic imaginable, while game reports take up 18 of 24 pages. Nicely produced, this fanzine comes from John Dodds, Moberly Towers, Burlington Street, MANCHESTER 15. Costs 35p.

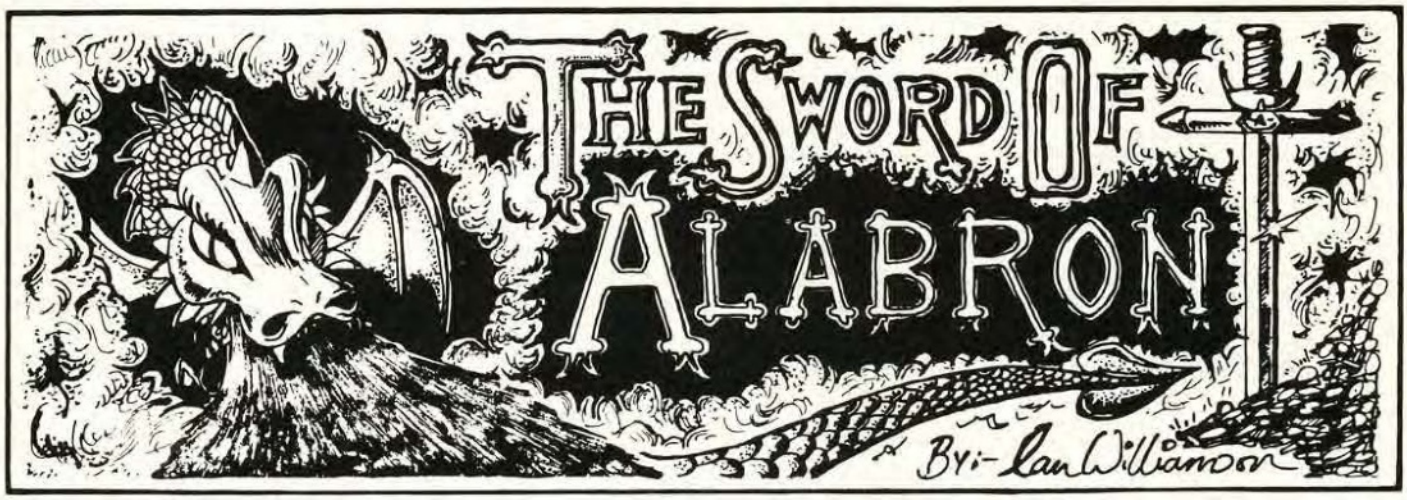
Lokasenna 3 is nominally a play-by-mail 'zine with interests in RPGs, comics and bad language. Lots of personal thoughts and letters, from Brian 'Beast' Dolton, 94 Waddington Avenue, Old Coulsdon, COULSDON, Surrey CR3 1QM for 30p.

Rostherne Games Review 53. David Watts, Rostherne, 102 Priory Road, MILFORD HAVEN, Dyfed SA13 2AD produces this postal games report. He is, of course, the inventor of **Railway Rivals** and this dominates. As an aside, we hope to generate additional momentum for this marvelous game with an article from David himself in the near future.

Mad Dog 7. They won't thank us for lumping this well-produced magazine in with the riff-raff. This collection of visual fiction — comic strips to the innocent — costs 50p. If you've ever seen ***Pssst***, this will be a bit of a disappointment; the art is fudgy and some of the stories limp. Still, **Queasy Rider** was fun...

Paul Cockburn

Fanzine editors who wish to receive the publicity this column offers should send current issues to Paul at The Mill.


THE SWORD OF ALABRON
By- Dan Williamson

TRAPPED BY ORCS OUTSIDE THE DOOR NIGHTSWIFT AND DEXYS SEARCH FOR AN ESCAPE. NIGHTSWIFT SEES A SIGN READING "CHARIOT TICKETS, PLEASE. TAKE ONE" AND HE DOES.
AND LO AND BEHOLD" THEY'RE STILL TRAPPED. THE ORCS ARE STILL OUTSIDE.....

....BUT NOW THEY'VE GOT A CHARIOT.
IT'S NO GOOD. IT WONT BUDGE! WHAT A WAY TO DIE.
HMMm..WHAT A STRANGE DEVICE
I SUSPECT A MAGICAL WORD OF COMMAND COULD DO THE TRICK.
I HOPE SO

MEANWHILE...
NOW IF YOU DO THIS WE'LL MAKE YOU AN URUK... AND IF YOU DONT, WELL THE DRAGON NEVER TURNS DOWN A FREE MEAL... ..GET MY DRIFT SON?
YES SIR
GOOD LAD!

ABRACADABRA
MELLON?
MOVE YOU...

CRASH
WHAT!?!

KRELLS BELLS! DID YOU MAKE YOUR DEXTERITY?
YES JUST!...YOU SHOULD HAVE BEEN A MAGIC -USER..
WHAT THE GRERBELSCHNIG WAS THAT?
MEANWHILE ELSEWHERE
I FEEL SO... GUILTY.
YOO'RE TOO SORFT
BUT IF ANY HARM COMES TO THEM — WHAT'S THAT? I...I THOUGHT I HEARD A MAIDENS VOICE..
LOOK PALADIN..YOO'RE STARTEN TO WORRY ME. HEERIN' GULLS NOO. YOO SHOORE YOO'RE NO'A SISSY?
..'CAUSE IF WERE GOING TO STAY TOGETHER YOO'VE GOT TO PROMISE ME ONE THING, PALADIN...
I'M FOREVER RUNNING CIRCLES?
YES AUCHTER?
...TO STOP ACTIN' LIKE ONE.
I FAIL TO UNDERSTAND..
YOU WILL.. YOU WILL!
AUCHTER ENTERS THE NEARBY DOOR
HELLO BEASTIES
OH GUDEY!
AND DISCOVERS A WINDFALL
A SINGLE FIRE BEETLE, WITH ONE SET OF LEGS TIED TOGETHER, MAPS ITS LONELY LIFE IN CIRCLES WITHIN THE ROOM
AUCHTER RUNS AT IT
CLICK.. CLACK..
CLICK..
CLICK..
FALLING FOR THE OBVIOUS TRAP!
20 ft TO BE PRECISE
ACH NO! I DONT BELIEVE THIS
LUCKILY HIS FALL IS BROKEN

....BY THE REMAINS OF MANY AN UNFORTUNATE ADVENTURER
AUCHTER! ANY BROKEN BONES?
AI! ALL AROOND ME. JUST GET ME OOT PALADIN.

STAY THERE LITTLE ONE.. ..I'VE AN IDEA
"LETTLE ONE"!?!
REG LOOKS FOR A SECURE PLACE TO ATTACH A ROPE.

THIS CHEST LOOKS HEAVY ENOUGH..
CLICK
CLICK.. CLACK
CLICK CLAK
♫COO-EE PALADIN! WHILE YOORE UP THERE COULD Y' NO' KILL THE BEETLE.. Y'SEE THE GLARNDS ARE WORTH...
BUT THE DUMB BEETLE DISCOVERS A NEW DIRECTION.
..TO RELIEVE THE MONOTONY.

DOWN!
ACH, NO' THE CRAWLER!
CLICK.. SLAM
CLICK..
SMACK
CLUNK
PALADIN, GET ME OOT!

REG OPENS THE OAK CHEST AND A HAUNTING VOICE DRIFTS FROM NOWHERE...
AS FOR DRAGONS, THERE ARE TWO. ONE GUARDS YOUR PRIZE. BUT IS FAR BELOW. SNOWDEMON IS HIS NAME, IN THE CASTLE OF ICE, UPON THE FROZEN LAKE. PAY THE KEEPER HIS PRICE....
KRELLS REVELATION! THE LEGEND IS TRUE THEN.... SNOWDEMON STILL LIVES! O FOUL GUARDIAN OF THE ONE SWORD OF ALABRON"
NIGHTSWIFT! THANK HEAVENS YOU'RE SAFE.
NO, JUST THANK ME
WILL Y'NO' GET ME AND THIS DEAD BEETLE OOT?
NEXT THE DRAGONS ROAR

1829

One of the World's Great Boardgames

FROM THE BEST GAMES SHOPS

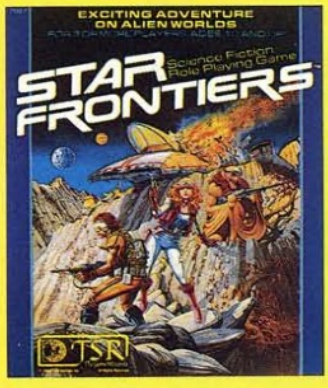
OR SEND S.A.E. FOR FURTHER DETAILS

HARTLAND

HARTLAND TREFOIL LTD.
5 CHAPEL LANE,
BLISWORTH,
NORTHAMPTON NN7 3BU.

STAR FRONTIERS™ GAME... TSR'S LATEST, GREATEST, SCIENCE FICTION THRILLER

JOIN THE GALACTIC LEGIONS



Your Mission: Defend the galaxy against ruthless adversaries.

Your Allies: Trained professionals prepared for just about anything.

The opportunity for galactic adventure is limitless! Take advantage by joining today.

For a free catalog write to:

TSR Hobbies, Inc.
POB 756 Dept.
170-136
Lake Geneva, WI
53147

In the UK:
TSR Hobbies (UK) Ltd.
The Mill, Rathmore Rd.
Cambridge, ENGLAND
CB1 4AD

TSR™ The Game Wizards

©1980 TSR Hobbies, Inc. All Rights Reserved

STAR FRONTIERS is a trademark owned by TSR Hobbies, Inc. © 1982 TSR Hobbies, Inc. All Rights Reserved.

Printed by TAVISTOCK PRESS (BEDFORD) LTD., Manton Lane, Bedford MK41 7PG. Telephone: (0234) 58517. ISSN 0264-1399